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A

# COLLECTION

OF

ONE HUNDRED AND TWENTY-NINE

## Fac-Similes

OF

# SCARCE AND CURIOUS PRINTS,

BY

THE EARLY MASTERS

OF THE

ITALIAN, GERMAN, AND FLEMISH SCHOOLS;

ILLUSTRATIVE OF

## The History of Engraving,

FROM THE INVENTION OF THE ART, BY MASO FINIGUERRA, IN THE MIDDLE OF THE FIFTEENTH CENTURY:

WITH INTRODUCTORY REMARKS,

AND

## A CATALOGUE OF THE PLATES.

---

BY

WILLIAM YOUNG OTTLEY, F.A.S.

MEMBER OF THE SOCIETY OF ARTS AND SCIENCES AT UTRECHT.

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TO

FRANCIS DOUCE, ESQ. F.A.S.

THIS WORK

Is Respectfully Dedicated

BY

THE EDITOR.

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# THE INTRODUCTION,

CONTAINING

## SOME ACCOUNT OF THE EARLY USE OF WOOD-ENGRAVING IN EUROPE,

## AND OF THE INVENTION OF CHALCOGRAPHY

## BY MASO FINIGUERRA.

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THE ART OF ENGRAVING bears nearly the same relation to design and painting, as that of typography does to written language; and the two arts, taken collectively, constitute the chief means by which all human knowledge may be extensively promulgated. It is not intended to insist that they are of equal importance; although, perhaps, if the advantages to be derived from each were fairly compared, they might appear more nearly balanced than is commonly supposed. Those who consider drawing, and in like manner its representative engraving, as little more than an elegant accomplishment, greatly underrate its value. To how few persons would the problems of Euclid be intelligible, without the annexed diagrams, which now illustrate them? How would the mariner navigate, deprived of his maps and compass? How the architect build, without his plans, sections, and elevations? What would be the interest of most of our books of antiquities, of topography, of travels, of natural history, of mechanics, or of anatomy, without the aid of their accompanying delineations? Such, therefore, are the pretensions of engraving, on the score of general utility; to say nothing of its charms as an elegant art, and of its powers to administer to our intellectual gratification; by furnishing us, in endless variety, with the designs and inventions of the most eminent artists of all ages; and by placing before us, in many instances, such highly-wrought and perfect imitations of the finest pictures dispersed throughout Europe, as very much to diminish



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our regret that the originals are unattainable by us. It is natural that mankind should feel interested in researches connected with the origin and progress of those arts which most contribute to their enjoyment; and, without further argument, we may be permitted to express a hope that the present work, which is intended to illustrate the early history of the particular art in question, by a series of fac-similes carefully executed after rare and curious specimens by the most ancient engravers, will be deemed not unworthy of public patronage.*

In the above brief exordium, it will be perceived that we have used the term Engraving in the most extended and popular sense of the word; denoting thereby, generally, the art of Engraving any given design upon a plate of copper, or other metal, or upon a block of wood, and of taking impressions from the work so engraved, upon paper. The modes employed in engraving and printing copper plates differ, however, essentially, from those used in engraving and printing wood cuts; and it therefore becomes necessary that we should now speak of these two kinds of art separately.

## OF ENGRAVING IN WOOD.

The process used in Xylography, or Wood-engraving, is as follows: The subject and dimensions of the intended work being decided upon, a correct design is usually prepared, upon thin paper: this drawing is either a simple outline of the proposed subject, or finished with hatchings, to an effect similar to that which the print is intended to produce. A block of wood, of a close grain, and of a flat and even surface, corresponding to the size of the drawing, is then procured. The old German wood-engravers generally used pear-tree; but box-wood, from its hardness and the closeness of its grain, is now preferred, especially for delicate work. The drawing, which is often not the performance of the same person who is to execute the engraving, is now to be rendered transparent, by rubbing it over on the back with oil, turpentine, or varnish; and another piece of fine paper is rubbed all over, on one side, with red or black chalk, or charcoal; or, if the wood be of a dark tint, with

* I have been the more readily induced to prefix a few pages of remarks to the present series of plates, agreeably to the request of the proprietor, because, since the publication of my "Inquiry into the Origin and Early History of Engraving," in 1816, I have had the opportunity of examining many of the early monuments of that art, which I was then only able to speak of upon the authority of others; and because, in consequence of this, and of further information acquired, I am desirous of correcting, here and there, an opinion therein insisted upon, perhaps, too confidently. In doing this, it will of course be necessary, that I should make free use of the work in question. W. Y. O. Nov. 1825.

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white lead, or whiting. This last mentioned paper is laid, with its smeared side downwards, upon the prepared block; and the drawing, also with its face downwards, is laid upon it. The artist then passes over all the lines of the drawing with a blunt steel point, or with a hard pencil; by which means, upon removing the drawing and the smeared paper from the block, he finds all the lines of the drawing faintly traced upon the wood in a reversed direction. He next strengthens the different outlines and hatchings with a pen and ink, or with a hard pencil; giving to each stroke its proper thickness, and, to the whole, an effect in every respect resembling that which the print is designed to have when the work is finished; save that the impression will necessarily be reversed. Another method is to rub the block over with wax, and to lay the drawing with the face downwards upon it; when it is found that the outline, as well as the hatchings used for shading, may be transferred to the surface of the block by friction. The old German wood-engravers are said to have glued the drawing itself, first made transparent, upon the block, and to have cut through it, in the manner used, from time immemorial, by the Chinese. At the present day, in England, it is much the practice for the artist who is to furnish the designs, to make his drawing at once, with a hard pencil, upon the block itself; which is then handed to the wood-engraver to be engraved.

In engraving on copper, every line or touch which is intended to be dark in the impression is cut into the copper; which is thus hollowed in all those parts that are intended to receive the printing ink; but in wood-engraving, the reverse is the case; the surface of the block being left in its original state, in all those parts which are intended to receive the ink, and to be dark in the impression. The business of the wood-engraver is, therefore, to cut away and excavate the wood with gouges, and other instruments, in all those parts which are intended to be white in the impression; which parts, of course, are all those whereon no traces of the pen or pencil appear. When the work is finished, the original and even surface of the block remains in the places marked with the pen or pencil, and in no others; the wood being every where else hollowed out, to such a depth as to render it easy for the printer to apply the printing-ink to the projecting surface, by means of a dabber, without soiling the parts excavated and intended to appear white in the impression, and impossible for the paper to come in contact with any parts of the block except such as are intended to be impressed. Engravings in wood are well adapted for the occasional illustration of passages in books; as the blocks may be readily inserted by the printer in their proper places in the pages, and thus

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printed with the letter-press by the simple method of downright pressure. Impressions from them may also be obtained by applying friction to the paper after it is laid upon the block; care being taken that the paper do not slip from its original position during the operation. The earliest European wood cuts with which we are acquainted, appear to have been for the most part printed in this manner; which is said to have been the method practised from very ancient times by the Chinese.

The greatest difficulty of wood-engraving consists in clearing out the minute quadrangular spaces, occasioned in the shaded parts by one row of hatchings being crossed by other hatchings. To do this, so that each stroke shall preserve the freedom of a pen-drawing, is a task of extreme delicacy; for that which in drawing, or in copper-plate engraving, is done with one sweep of the pen or burin, is here to be effected by numberless minute and tedious operations. But however great this difficulty, it is very certain that it was surmounted by the German artists of the beginning of the sixteenth century, vast numbers of whose wood-cuts have all the freedom of masterly pen-drawings. It is not improbable, that they employed some method now unknown. Sometimes the writer has been disposed to conjecture that, in making their drawings upon the wooden blocks, they may have used an ink capable of resisting acids; and that thus, they might be enabled, *for a short time*, to expose those parts of the block which were to be excavated, to the action of a corrosive liquid; so as to soften the wood in those parts. This done, and the surface having been rendered rotten and spongy in the parts which were to be hollowed out, whilst those covered by the ink preserved their original hardness and texture, it appears possible that the soft parts would be found to separate from the hard without much difficulty; and that by punches, of the different dimensions and shapes required, and sharp at the edges, the small quadrangular spaces between the hatchings, above mentioned, might be beat in, sufficiently deep, and with sufficient cleanness at the edges, to produce the effect desired. All this, however, is but surmise; and it is the policy of those artists of the present day who are accustomed to make designs for the wood-engravers, to avoid cross-hatchings as much as possible; depending for the force of their shadows, upon the thickness and proximity of the strokes; not, as in copper-plate engraving, upon crossing and re-crossing them with other strokes.

Of the Origin of wood-engraving, we have no authentic records; nor is it even ascertained in what century it was first practised in Europe. It is considered certain, however, that the Chinese were well acquainted with this art

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many centuries before it was known amongst us; and the most probable conjecture as to its introduction into Europe, appears to be, that the secret was first learned by the Venetians, at an early period of their commerce with Asia; that for a very long period afterwards, it was practised by them, occultly, as an expeditious mode of manufacturing devotional pieces for the common people, —which pieces, engraved in outline in wood, and afterwards daubed over with a few showy colours, were sold at a cheap rate as pictures, or coloured drawings, both at Venice and upon the continent;—that at a later period, wood-engraving was also applied by them to the manufacture of playing cards, great numbers of which were annually exported from Venice to foreign countries; until at length the secret art was found out by the artists of Germany and other parts, and applied by them to similar purposes.

The most ancient evidence of the practice of wood-engraving in Europe is given by Papillon, in the story of the two Cunio, introduced by him in his "Traité Historique, &c. de la Gravure en Bois," 2 vols. 8vo. Paris, 1766. Before we enter upon the examination of this singular document, it may be proper to premise, that Papillon was himself an engraver in wood, and passionately attached to his art; that his book shews him to have been a person of considerable research, but of little scholarship; and that he was considered by those who knew him as a man of unimpeachable probity. In addition to these qualities, he is by some supposed to have possessed no small share of credulity: and, in fact, his work contains much curious and original matter, with many errors.

The account of Papillon, which may be seen at length in the first volume of our "Inquiry into the Origin and Early History of Engraving," together with an argument in its support, is to the following effect.

Papillon begins by telling us that, "more than thirty-five years before the time at which he wrote, he had mislaid three sheets of paper, upon which he had written the descriptions of certain ancient books of wood-engravings; that for a long time he had but a very confused idea of them in his mind; that whilst writing his book, he had often in vain sought for them; that on the day of All Saints, in the year 1758, he chanced to discover those manuscript sheets; and that the circumstance gave him the greater pleasure, as it happened that the name of a pope, mentioned in one of them, marked an epoch of engraving prints and characters in wood, much more ancient than any hitherto known in Europe: he adds, that he had so far lost the remembrance of all this, that *he had not intended to make the slightest mention of it in his history;* but that, having now found the memoranda, he should introduce them there, as in the most proper place."



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Upon this part of his account we must remark, that his book *does* appear to have been chiefly written before he found these memoranda: for in the preceding paragraph, (tom. i. p. 82,) it seems to be only by a stretch of conjecture that he supposes wood-engraving to have been invented so early as the fourteenth century; whereas the story in question, as we shall presently see, carries us back to the thirteenth. He therefore inserted this narrative, just as he found it, without taking the trouble to alter what he had previously written, however contradictory. *He did not introduce it to support a favourite system.*

He goes on to say, "that in the year 1719, or 1720, he was sent by his father, who was an engraver in wood and a paper-hanger, to the village of Bagneux, near Mont-Rouge, to the house of a Mr. De Greder, a Swiss officer, for whom he papered a closet, and some book-shelves in his library; that one day De Greder accidentally finding him looking into one of his books, was led to shew him two or three very ancient volumes, which had been lent him by a Swiss officer, one of his friends; and that they talked together about the prints contained in them, and concerning the antiquity of engraving in wood." He then says, "I will now give the description of these ancient volumes, such as I wrote them in his presence, and as he had the goodness to dictate and explain them to me."

We have, therefore, no other than a correct copy of what Papillon wrote more than thirty-five years before, with the ancient books before him, and in the presence of De Greder; not an account written from memory. Papillon was born in 1698. In 1719 or 1720, therefore, he was in his twenty-first or twenty-second year. In 1758, when he recovered his mislaid manuscript, he was of consequence about sixty.

Speaking of the particular book in question, (for what he says of the others is foreign to our purpose,) he writes as follows:—

"Upon a *cartouch*, or frontispiece, decorated with fanciful ornaments, (which, although Gothic, are far from disagreeable,) and measuring about nine inches in width, by six in height, with, at the top of it, the arms, no doubt, of the family of *Cunio*, are rudely engraved the following words, in bad Latin, or ancient Gothic Italian, with many abbreviations.

"THE HEROIC ACTIONS REPRESENTED IN FIGURES, *of the great and magnanimous Macedonian King, the bold and valiant Alexander; dedicated, presented, and humbly offered to the most holy father Pope Honorius IV. the glory and support of the Church, and to our illustrious and generous father and mother, by us* ALESSANDRO ALBERICO CUNIO, CAVALIERE, *and* ISABELLA CUNIO, *twin brother and sister; first reduced, ima-*

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*gined, and attempted to be executed in relief, with a small knife, on blocks of wood, made even and polished by this learned and dear sister; continued and finished by us together, at Ravenna, from the eight pictures of our invention, painted six times larger than here represented; engraved, explained by verses, and thus marked upon the paper, to perpetuate the number of them, and to enable us to present them to our relations and friends, in testimony of gratitude, friendship, and affection. All this was done and finished by us when only sixteen years of age.*"

Having given this inscription, as dictated to him in French by De Greder, (though we can hardly suppose, that he himself was not able to read the names of Alexander, Pope Honorius IV. and the two Cunio,) Papillon goes on to remark, "that this *cartouch* is inclosed in a square, formed by a simple black line, one-twelfth of an inch in thickness; that a few light hatchings, irregularly placed, and executed without precision, indicate the shadows of the ornaments; that the whole, like the prints which follow, was taken off, to all appearances, with a pale tint of indigo in distemper, by passing the hand several times over the paper, after it had been laid on the block, in the way used by the card-makers in printing the wrappers for their packs of cards," &c. &c. He then tells us that "the eight prints which follow are of the same dimensions as the frontispiece, and surrounded with a similar fillet; that they also have a few light hatchings to indicate the shadows; that above each piece is a title, and, below, four Latin verses explanatory of the subject; that the names of the principal personages represented, are engraved under their figures; as Alexander, Philip, Darius, Campaspe, &c.; that the impressions are spotty, as if the paper had not been wetted before it was laid on the engraved blocks; and that the figures are passable in respect of outline, although in a semi-gothic taste," &c.

Then follows an enumeration of the subjects represented, which we think proper to give at full length.

"First Subject. Alexander mounted on Bucephalus, whom he has tamed. Upon a stone are these words: *Isabel. Cunio pinx. et scalp.*

"Second Subject. The passage of the Granicus: near the trunk of a tree are engraved these words: *Alex. Alb. Cunio Equ. pinx. Isabel. Cunio scalp.*

"Third Subject. Alexander cutting the Gordian knot. Upon the pedestal of a column are these words; *Alexan. Albe. Cunio Equ. pinx. et scalp.* This print is not so well engraved as the preceding.

"Fourth Subject. Alexander in the tent of Darius. This print is one of

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the best, both for composition and engraving, of the whole set. Upon the border of a garment, the following words are engraved: *Isabel. Cunio pinxit et scalp.*

"FIFTH SUBJECT. Alexander generously giving Campaspe, his mistress, to Apelles, who was painting her picture. The figure of this beauty is far from unpleasing. The painter appears transported with joy at his good fortune. At the bottom, upon a sort of antique tablet, are these words: *Alex. Alb. Cunio Eques pinx. et scalp.*

"SIXTH SUBJECT. The famous battle of Arbella. Upon a hillock of earth are these words: *Alex, Alb. Equ. et Isabel. Cunio Pictor. et scalp.* This also is one of the subjects the best composed, designed, and engraved.

"SEVENTH SUBJECT. The vanquished Porus, conducted into the presence of Alexander. This design, independent of its merit, is very remarkable; as it is composed very much like that of the same subject by the celebrated Le Brun: one would almost think that he had copied this print. The figures of Alexander and Porus have equally an air of grandeur and magnanimity. Upon a stone, near a bush, are engraved these words: *Isabel. Cunio pinx. et scalp.*

"EIGHTH AND LAST SUBJECT. The glory and grand triumph of Alexander, upon his entry into Babylon. This piece is also well composed, and was executed, like the Sixth, by the brother and sister conjointly; as these characters, engraved at the foot of a wall, testify: *Alex. Alb. Equ. et Isabel. Cunio Pictor. et scalp.* This print has been torn at top; a piece about three inches in length by one inch in height is wanting.

"Upon the blank leaf, which follows this last print," continues Papillon, "are these words, badly written in old Swiss characters, with ink so pale that they are scarcely legible:

"'This precious book was given to my grandfather Jan. Jacq. Turine, a native of Berne, by the Illustrious Count de Cunio, magistrate (podestà) of Imola, who honoured him with his liberal friendship. Of all the books I possess, I esteem it the most; on account of the quarter from whence it came into our family, the science, the valor, the beauty of the amiable twins Cunio, and their noble and generous intention of thus gratifying their relatives and friends. Behold their singular and curious history, in the manner in which it was several times related to me by my venerable father, and according to which I have caused it to be written more legibly than I myself could have done it.'" This memorandum appears to have been without signature. Then follows a narrative of several pages, "written," says Papillon, "with blacker ink; but in the same kind of characters, although better formed."

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The narrative is in substance as follows:—

That the twins in question were the first children of the son of the Count di Cunio, by a Veronese lady, allied to the family of Pope Honorius IV. when he was only a cardinal, whom the young nobleman had married clandestinely. That this marriage was annulled, and that the Count di Cunio obliged his son to espouse another lady; but that the twins were nevertheless brought up and carefully educated in his house, and that the step-mother loved them as if they had been her own children. That at the age of thirteen they had both made astonishing progress in their studies; were well acquainted with Latin, and wrote verses; understood geometry; were proficients in music, and played upon various instruments; and moreover drew and painted with taste and delicacy. That the father of the twins having, in consequence of the troubles of Italy, taken up arms, was induced to take the boy with him at the age of fourteen, that under his eyes he might make his first campaign. That he immediately signalized himself, was wounded in the left arm, and was knighted by his father on the field of battle. That with the permission of his father, (who, in consequence of the death of the old Count, which had recently happened, was now become Count di Cunio,) he immediately repaired to visit his mother, who had lived ever since her divorce with an aunt, a few miles from Ravenna, and for whom the Count still continued to entertain a tender regard. That he then staid a few days only with his stepmother and sister at Ravenna, being eager again to distinguish himself in arms; but that his father sent him back to Ravenna. That soon afterwards he and Isabella began the pictures of the Actions of Alexander; that he made a second campaign with his father; after which he and his sister finished the pictures, and engraved them, in a reduced size, on blocks of wood, presenting impressions to Pope Honorius, and their other relations and friends. That he then again joined the army, accompanied by one Pandulfio, the lover of Isabella, and was killed in battle; his friend being dangerously wounded whilst attempting to defend him. That Isabella died of grief for the loss of her brother, at the age of twenty, &c. &c. "Some years afterwards," concludes the writer, "the generous Count di Cunio gave this copy of the Actions of Alexander, *bound as it now is*, to my grandfather; and I have caused the leaves of paper to be inserted, upon which, by my orders, this history was written."

Respecting the binding of the book, Papillon has the following note: "This ancient and Gothic binding is made of thin tablets of wood, covered with leather, and ornamented with flowered compartments, which appear simply *stamped and marked with an iron a little warmed, without any gilding*. It



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has not escaped the attacks of the worms: the cover has been eaten by them into holes in many places." We have judged it the more necessary to give this note, because some of our friends, who are conversant with early books, were led to think, upon first reading it, that it contained evidence of forgery. *Blind tooling*, (as the above mode of ornamenting the covers of books is termed,) was common, they said, in the fifteenth century; but not known, as they thought, in the thirteenth or fourteenth. Since this, however, we have been assured by a gentleman whose erudition in whatever concerns the manuscripts of the low ages is, perhaps, greater than that of any other man living, that he has found instances of the same kind of binding undoubtedly as old as the twelfth century.

"From the name of Pope Honorius IV., engraved on the frontispiece of these ancient prints of the Actions of Alexander," continues Papillon, "it is most certain that this precious monument of engraving in wood, and of the art of taking impressions, was executed between the years 1284 and 1285," (or rather 1285—1286); "because that pope, to whom it was dedicated, governed the church only for the space of two years; that is, from the 2d of April, 1285, to the third day of the same month, in the year 1287," &c. He adds; "Mr. Spirchtvel, the officer who was the possessor of this copy, and the friend of Mr. De Greder, was one of the descendants of Jan. Jacq. Turine, who was the ancestor of his mother. The death of Mr. De Greder having taken place many years ago, I am unable to learn where this book is at present to be seen, so that its authenticity might be established to the satisfaction of the public, and that which I have written be confirmed."

We shall not here trouble the reader with a list of those authors who, writing upon the subject of engraving, since Papillon, have, without due examination, either approved or condemned the above document, or been silent respecting it. For those of the second class, the learned Heineken shall be the spokesman. It is true that he does not mention it in his "Idée Générale;" but it appears that, in a former work, in German, he had spoken of it; making, at the same time, such small alterations in the French writer's account, as were necessary to accommodate it to his own view of the subject. These misrepresentations did not escape De Murr, who, in his "Bibliothèque de Peinture, de Sculpture, et de Gravure," 2 vols. 12mo. Frankfort, 1770, after having given Papillon's narrative, verbatim, observes as follows: "Je ne sçai pas pourquoi Mr. de Heineken, au second volume *Von Künstlern und Kündstsachen*, p. xxxvi, cite si faussement ce trait curieux et remarquable. Au lieu d'*Honore* il met *Urbain;* il dit, que Mr. Papillon étoit alors 14 ans. Mais il en avoit au moins 21, étant né l'an 1698."

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This censure seemed to call for some reply, and Heineken afterwards wrote a long chapter on the subject of Papillon's book, and especially on his account of the two Cunio, which appeared in his work, printed in 1786, under the title of "Neue Nachrichten." The result of his examination and inquiries, may be sufficiently collected from the following extract:

"It will readily be imagined," says Heineken, "that during my stay at Paris, throughout the year 1769, I was very desirous to get some more certain intelligence respecting these wood-engravings. That there was something wrong about Papillon," [that is, wrong-headed,] "I had, indeed, a right to conclude, from the general tenor of his book, and especially from his description of these engravings, which I have faithfully translated: nevertheless, I hoped to learn something further on the subject in a conversation with himself: but when I represented to him the extreme improbability of wood-engravings having been executed at Imola, or Ravenna, in 1285; a thing mentioned by no Italian writer whatever; and also that the chronology of Pope Honorius IV. did not at all agree with that of Count Cunio; for that although the history of Ravenna did mention a Count Alberico Cunio, he did not live at the time of Honorius, but of Urban VI. and Martin V.;" [Urban VI. was pope from 1378 to 1389. Martin V. from 1417 to 1431.] "I could get nothing from him, except that he could not read the *Old Latin or Gothic Italian inscription* on the engraved frontispiece, and was absolutely ignorant in what language it was really written. That which he had written, he repeated, was merely a faithful record of what De Greder had dictated to him."

Now let us, for a moment, suppose that Papillon, when he had this interview with Heineken, had been in a situation to answer the above chronological objections; by proving to him that there was a *Count Alberico Cunio*, in the time of *Pope Honorius IV.;* and that, from this appearing in the History of Faenza, it became not improbable that he might have resided at Ravenna, which is not far distant. What would have been the effect of this piece of unexpected information in Heineken's mind?—What, if the French writer could have proved to him that twins of the same family really lived at the time?—We answer that, probably, it would have occasioned him to alter the opinion he had before formed, and to admit the account in question as genuine. But it is possible that this readiness of information on the part of Papillon, might have had the opposite effect, of causing him to suspect that the whole had been a fabrication; well and ingeniously contrived, indeed, but still a forgery. The French writer, then an old man, was unable to clear away these

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difficulties; and hence the testimony that he could, and did give, becomes subject to no suspicion.

"Now, although in my further researches," continues Heineken, "I could discover nothing more; for Bagneux is not far from Paris, and is often resorted to as a place of amusement; and although all the connoisseurs of Paris laughed at my talking about that romance of Papillon, and Mr. Mariette, in particular, assured me that I should make myself ridiculous by even mentioning Papillon, (for that I could not but know that HE, *Mariette*, who was so thoroughly acquainted with Italy, must long ago have discovered such a work, had such a work, executed in 1285, existed,) I am, nevertheless, still of opinion that such wood-cuts of the life of Alexander the Great *do exist;* although not of the antiquity which Papillon supposed. There is no such book, engraved by the Count Cunio and his sister at Ravenna, and dedicated to Pope Honorius IV. to be found in the Vatican library; if I may rely on the information of the Counsellor Bianconi, and the Prelate Bottari; but still there must be something true in Papillon's account: for, from my knowledge of his character, and his manner, when I conversed with him, I am firmly persuaded that he did not invent that which he told me. That a history of Alexander the Great, engraved in wood, after a manuscript dedicated to Pope Honorius, might have been printed in the latter part of the fifteenth century, when such works were more frequent; and that the wood-cuts might have been the work of an engraver called Cunio, is by no means impossible; especially as there really existed painters of that name at Milan.—The Swiss Captain may answer for the romance about the twins."

It appears, I think, from the above passage, that Heineken was satisfied, from what Papillon had told him, that the names of the two Cunio, of Honorius IV., and of Alexander the Great, were really impressed upon the engraved title of the set of wood-cuts in question, and that, so far, Papillon spoke from his own knowledge; although he had been unable to read the remainder of the printed inscription, or the sheets of manuscript which followed. It also appears, that he did not believe Papillon to have been imposed upon by a modern fabrication. Now in Zani's extensive index of the names of artists, we find no mention of any artist of the name of Cunio, except the twins, [for a Malatesta, Count of Cunio, who transcribed a MS. at Forli, in 1463, can only be considered as an amateur caligraphist,] until the years 1560 and 1590, when a Daniele Cunio and a Rodolfo Cunio appear to have practised painting at Milan; nor have we any other artist of the name afterwards, save a Giambattista Cunio, another Milanese painter, who flourished in 1680.

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The conjecture of Heineken, that the work might have been engraved in the fifteenth century, by some artist of the name of Cunio, after a MS. ornamented with designs, which had been written, drawn, and dedicated to Pope Honorius, two centuries before, is therefore wholly unsupported; and, indeed, it seems incredible, that an engraver of Italy, of the fifteenth century, when the arts of design had advanced many steps towards perfection, and when better originals were, in consequence, easy to be had, should have thought of copying a series of designs of the thirteenth century; a series not representing any sacred legend, to which the antiquity of the original might have been supposed to give weight and authority, but a fanciful delineation of the actions of Alexander the Great;—and, moreover, that he should have thought of preserving the dedication, made, as it was, to a person who had been dead for two hundred years, and from whom, therefore, he could not expect remuneration. Heineken, as we have seen, thought he had discovered internal evidence of error, or of forgery, both in the printed dedication to Pope Honorius, and in the manuscript history; and urged, in his conversation with Papillon, that Count Alberico Cunio did not live in the time of Honorius IV. but long afterwards. But he did not know that a Count Alberico Cunio is expressly mentioned in the History of Faenza, under the year 1285, the same in which Honorius was made Pope; and was ignorant that the name of Alberico was a favourite christian name in the family.

"Giulio Cesare Tonduzzi," says Zani, 'Materiali,' pp. 233—4, "in his 'Historie di Faenza,' printed in 1675, relates, at p. 322, that Honorius IV. of the family Savelli, was elected Pope on the 2d April, in the year 1285, in which year, he says, there happened a memorable affair at Faenza between the two families of the house of Manfredi.

"The circumstances of this affair were as follow: the Frate Alberico, Cav. Gaudente," [the order of Frati Gaudenti somewhat resembled that of the Knights Templars,] "having received a blow in the face from Manfredo of the same family, pretended to be reconciled to him, and afterwards invited him one day to dinner, in company with Alberghetto his son. The dinner being ended, the revengeful Alberico called out, 'let the fruit come;' upon which signal, two of his sons, Francesco and Ugolino, rushed forth, and, with the assistance of certain domestics, killed the two guests with their daggers. In consequence of which affair, the enmity which had before subsisted between the murderers and the Count Alberico Cunio, son of the Count Bernardino Cunio, was renewed with increased acrimony, because of Beatrice his wife, who was the daughter and the sister of the two Manfredi who were killed.



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"The same writer," adds Zani, "relates, at p. 441, that the family of Cunio removed, in the course of time, from Romagna to Lombardy; and that, when he wrote, it flourished, as it still continues to do, in Milan; ranking amongst the most noble families of that city, and known by the appellation of the Conti di Belgoioso. At p. 473, under the year 1419, he speaks of the Count Alberico Cunio, the younger; and at fol. xlix, he places in the list of the Podestà, the Consuls, and the Governors of Faenza, for the year 1315, a Count Bernardino Cunio." Zani offers some conjectures founded upon the above account, which we do not here transcribe. As for the treacherous Alberico, the reader will not be sorry to learn, that a place is alloted to him by Dante, in his 'Inferno.'

"Rispos' adunque; i son frat' Alberigo:
I son quel da le frutta del mal orto;
Che qui riprendo dattero per figo."—*Canto* xxxiii.

The interesting volume of Zani above cited, was published in 1802; and, as no less than nineteen years elapsed before the seventh volume of the First Part of his promised 'Enciclopedià,' made its appearance, in which the names of the twins appear in their place, in the 'Indice Generale,' we naturally hoped to find, among the notes in that volume, much further important information upon the subject in question. We confess we have been somewhat disappointed. At p. 204 to 209, we have, indeed, a long note; wherein, after an earnest appeal to all the amateurs and literati of Europe, urging them to a critical examination of what Papillon has recorded, Zani reprints that writer's entire narrative in the original French. After which, he subjoins as follows: "The notices which I have collected out of books, relative to the ancient and noble family of Cunio, are so numerous, that I should tire the patience of my readers, were I even to give a list of them in one part of my work, and therefore I have judged it best to leave them on the shelf." [We were sorry to read this.] "Suffice it for the present, to inform them, that in the '*Giornate del Brembo colle Veglie di Belgiojoso*,' by *Padre Cosimo-Galeazzo Scotti, Barnabita*, the '*Novella*,' at p. 41, entitled '*J. Gemelli Infelici*,' or *the Unhappy Twins*, has the following argument: [Our attention became deeply rivetted. Ah! thought we, mention is then made of the two Cunio, by some old Italian novelist!]

"'*Alessandro-Alberigo, called the Cavalier Cunio, and Isabella his sister, twins, born of the blood of the famous Counts of Barbiano, love each other most tenderly. At a very early age they are admired by all, for their many*

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*virtues and talents. The Cavaliere, having taken a town by assault, is unfortunately killed, and his sister dies of grief.'*

"Let all those," continues Zani, "who have thought lightly of what Papillon has recorded, read this tale; and, in so doing, they will find that the French author had no intention of writing an ideal romance, but exactly the real truth, respecting the book which he saw, as we have been told, in the village of Bagneux, near Mont-Rouge, in the house of M. De Greder, the Swiss officer.

"In the above '*Novella,*' (and it is a notice which," says Zani, "I cannot omit) we read distinctly, at page 43, these words respecting the twins: '*at the age of only thirteen years they knew Latin better than it was generally understood in those rude times, wrote verses with facility, and were well grounded in geometry. They were proficients in music, and played upon various instruments. But painting was their most favourite occupation; and it is very remarkable, that neither was their style of design dry, their figures stiff and without expression, nor their draperies poor; faults which continued to be common for centuries after their time;*' [this expression somewhat lowered our idea of the antiquity of Scotti's novel] '*during which period, works of painting were hard and without animation: so that as much could now scarcely be said of Cimabue, or Giotto.*'

"And from these words we learn," continues Zani, "that the *work* described by Papillon," [and of course, we must suppose, he means also, the *description* of that work by Papillon,] "was unknown to Scotti, the author of these '*Giornate;*' as, otherwise, he would not have failed, when enumerating the attainments of the two twins, to mention that they also engraved in wood *the actions of Alexander the Great.*

"Still, *plures nasutos criticos nebulonesque phanphanotos* (Locher 'Navis Stultifera,')" he adds, "may say that the story of Father *Scotti,* (like that of Papillon,) is also to be considered as a romance. But I say, turning myself with indignation towards such persons—worthy, indeed of the above mentioned ship—that Scotti, with the exception of a very few circumstances added by him to embellish his story, must have got his information, relative to the twins and other personages of the family of Cunio, and to Honorius IV. by searching in the archives of the house of Belgiojoso at Milan. I regret that I have not perused, in order to ascertain this, another exceedingly interesting book, of which at present I do not even remember the title; but, perhaps, heaven may grant me another opportunity of doing so."

Thus, then, (for we cannot suppress our disappointment,) has Zani dismissed the difficult subject in question; apparently not fully satisfied respecting

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it himself; and yet, most tyrannically, insisting upon the implicit assent of others to his proposition, under pain of being placed by him in 'the Ship of Fools.' But has he not taken a short excursion in that vessel himself? Why, residing so near Milan, did *he* not request permission from the family Belgiojoso to examine their archives and other manuscripts, in order to ascertain how far the narrative given by Papillon might be corroborated by them? Why give us, at the end of his note, three pages from a dissertation by one Gianfrancesco Galeani Napione, written in 1806, and containing little else than the praises of his own writings? Why not fill that space, at least, with a selection from the large bundle of documents upon the Cunio family, which he was already possessed of? But, probably, Zani thought, that the passage from *Scotti*, which he has given us, was worth them all; and ought, of itself, to satisfy the mind of any unprejudiced person upon the matter in dispute; since the account therein contained so exactly resembles the account of Papillon. Strange that he should not have perceived, that this very *exactness* of resemblance between the two accounts, (we speak of the passage, above, relative to the early attainments of the twins,) deprives each of its corroborative efficacy; by rendering it clear to the commonest understanding, that the one account, so far as concerns that passage at least, was taken from the other.

The passage in Papillon is thus: "Ils profiterent tellement tous deux dans les sciences, & des leçons de leurs Maitres, particulièrement Isabelle, qu'à *treize ans* (1) on la regardoit déjà comme un prodige; car elle *sçavoit et écrivoit parfaitement le Latin*, (2) *et faisoit bien des vers*, (3) *entendoit la Géométrie*, (4) *sçavoit la Musique*, (5) *et à jouer de plusieurs instrumens*, (6) commençoit à *dessiner et à peindre très-proprement, et avec goût et délicatesse*, (7)" &c.

Scotti's account differs from it only in this respect; that what he says applies equally to the brother and sister. We have already translated the passage; and, therefore, here give it in the original Italian:

"Alla età di soli *tredici anni* (1) *conoscevano lo latinatà* (2) meno rozza di que' tempi scadenti, e *sapevano verseggiare con franca mano*,(3) ed *eran fondati in geometria*.(4) *Sapevan di musica*,(5) *e suonavano di varj stromenti*.(6) La *dipintura* poi, era la loro occupazione più assidua.(7)" &c. &c.

Thus, in each of these accounts, we have *the same seven clauses, ranged, one after the other, exactly in the same order;* and if any person, after comparing them, should be disposed to deny, that either the Italian account is taken from the French one, or the French from the Italian, we will imitate Zani, and condemn him to the ship before mentioned.

Zani has said nothing of the date of Padre Scotti's book; (an omission the

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more remarkable, as his custom is, generally, to mark the year in which any work which he has occasion to cite, was written, or printed;) and hitherto we have been unable to meet with it, or to find mention of it in any catalogue. The most probable conjecture that we can form upon this point is, that it was written and printed after that of Papillon. But even in this case, the introduction of the story of the twins, in the work of the Italian writer, may fairly be considered as stamping with additional credit the narrative of the French one. For, if we rightly understand the title of Scotti's book, the stories contained in it relate principally, if not entirely, to the family of *Cunio*, now the *Belgiojoso* family at Milan; the materials for them, generally, having been taken, as we may suppose, from good authorities: and, therefore, it is reasonable to conclude, that, when he inserted the story of the twins, copied in great part, perhaps, from Papillon's book, it was because in studying the records of the above ancient house, he had found some other mention of them, sufficient to satisfy him that that story was founded in fact. The mere circumstance of Scotti's having omitted the account of the wood-engravings of the actions of Alexander, *seems* to have been considered by Zani as a proof that he could not have read that account in Papillon; but the omission may readily be accounted for otherwise. He might consider the mention of them foreign to his purpose; or, perhaps, finding that that part of the story was at variance with the common opinion, as to the time when wood-engraving was first practised in Europe, he might, for that reason, judge it best to omit it.

It appears from the *argument* of Scotti's '*Novella*,' as given by Zani, that the story itself, as he relates it, is different in some particulars from that of Papillon; for we there read that *Alessandro-Alberigo Cunio*, and *Isabella*, his twin sister, were of the blood of the *Counts of Barbiano*; and also that the former was killed in *taking a city by assault*; neither of which circumstances are mentioned in the French writer's narrative. But as far as we can see, they are not in contradiction to it; and should it appear, that the other novels of Scotti bear, generally, the marks of having been founded upon records of authority, why, then, it may fairly be contended that his introduction of the story of the two Cunio is not a little corroborative of the truth of Papillon's account.

But perhaps Scotti's work may be older than that of Papillon, and even printed before 1719 or 1720, when the latter first saw the book of wood-cuts in question at De Greder's. In such case we must suppose (and we see nothing very unreasonable in the supposition) that copies of the manuscript narrative at the end of it had, at different times, been made by curious persons,



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friends perhaps of the Cunio family ; and that one of these copies chanced to fall in the way of the Italian novelist, whilst collecting materials for his work.

Thus much we had written in the way of conjecture, upon Scotti's book, when a copy of his work was kindly submitted to our inspection for a few days, by a friend. We were not much surprised to find that the publication is a modern one ; but, after what Zani had said, as above, we cannot suppress the astonishment we felt upon the perusal of a passage in the particular novel in question, in which the writer relates the story of the wood-engravings of the actions of Alexander, expressly upon the authority of Papillon himself.

The title of the first volume of the work, which contains three thin volumes, or parts, in 12mo. bound in one, is : *Le Giornate del Brembo, Novelle Morali di Cosimo Galeazzo Scotti, Barnabita, Professore d'Eloquenza del Liceo Dipartimentale in Cremona.—Cremona, Nella Tipografia del Feraboli.* The novels in this volume have no relation to the family of Cunio. The title page has no date ; but the book seems to have been printed in 1805, or 1806. The fourth small volume, or part, and two others following, and bound up with it, are entitled *Le Giornate del Brembo,* colle Veglie di Belgiojoso, *Novelle Morali,* &c., and appear to have been printed in 1806, or 1807. All these three parts, or volumes, are dedicated to *Alberico Barbiano Belgiojosio,* the present head of the family, (which appears to have long dropped the name of *Cunio,*) who is spoken of as the friend and patron of the writer, as his father had been before him. The last dedication begins thus : *Alberice* XII. *Belgiojosie Atestie tuam animi magnitudinem Hortorum deliciis,* &c., from which we may judge how frequent the name of *Alberico* was in the family ; and the stories are supposed to be related at the splendid Villa, or Castle of Belgioioso, in the Milanese, its chief country residence.

In the introduction to the Novel of the Twins, the author says, " Monsignor Bonsignori, Don Natale, and myself, were therefore able, without appearing rude, to retire to a room at the end of that long apartment, and to converse together about many things, which, for the greater part, were historical. Concerning which Don Natale promised to relate to us *an historical fact (un fatto storico)* which took place more than five centuries ago, respecting the family of Barbiano, &c."

At page 41, we have the title, and argument of the Novel in question, as already given from Zani. The story begins thus: " *Ranieri VII.* Count of Cunio and Barbiano, a most powerful Lord, having forced his eldest son, *Bernardino,* unwillingly, to repudiate a noble young Veronese lady, but of small fortune, whom he had married unknown to his father, and by whom he

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had had two children at a birth, one male, the other female; gave him in marriage, in her stead, *Susanna*, daughter of *Guido da Polenta*, Prince of Ravenna. *The fact was so*, which serves as foundation for the whole narrative, and suffice it for me to say, that *it is historical*," *&c.* ("*Il fatto fu così*, che serve di *fondamento* a tutto il racconto, e basta il dir *ch'esso è storico*, perche non sia in obbligo chi lo riferisce di perdere più tempo intorno.") This *express declaration* as to the story he is about to relate being founded in fact, appears very important; for, although it is more than probable that Scotti had previously read Zani's defence of Papillon's account, in the 'Materiali' before cited, still it does not seem likely that he would have given the story, as he has done, a place among other histories relating to this ancient family, which he knew to be really founded on historical evidence, if he had not had some authority, in addition to that which Papillon and Zani had been able to produce, in support of its truth. The French writer's narrative gives the name neither of the father nor of the grandfather of the twins; Scotti gives both, and also those of their stepmother and her father.

Scotti goes on to say, that Susanna, in order to insure the affections of her husband, had the twins brought up under her own eye, at court; that the Veronese lady was handsomely supported at Ravenna, though in retirement; and that she was not permitted to retire to Rome to an uncle of hers, a Cardinal, who was soon afterwards created pope, under the title of Honorius IV. He says, also, that Bernardino had four brothers, who were married, with all of whom Susanna cultivated friendship. He then speaks of the talents of the twins, in doing which he has the passage before cited, which he undoubtedly took from Papillon, "Alla età di soli tredici anni, &c."

It is unnecessary to go into the minute details of the story, which, though *founded in fact*, the author does not give as true in all its parts. The young Alessandro falls in love with Ricciarda, daughter of the Marchese d'Este, at Mantua; and Isabella, in order to distract his mind, and to prevent his indulging this passion, which she considers as hopeless, persuades him to return home, and apply himself once more to his studies. "She knew his desire of glory, and reflected so much, that at length a noble undertaking presented itself to her mind, not hitherto attempted by any one; which, should she be successful in it, would, she saw, insure immortal fame both to himself and her."—"This was no less than a primitive invention of art; and the undertaking was indeed worthy of two spirits, like theirs, at once creative and full of ardour. And in fact they, a century, perhaps, before any other person dreamt of such an art, as we are assured by Papillon, in his treatise

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upon engraving in wood, and by Theophilus *(de Mur)* in his ‘ Bibliothèque de Peinture, de Sculpture, et de Gravure,’ invented the art of engraving figures in wood, &c." It will be perceived that Scotti, in this passage, supposes the two young Cunio to have been the inventors of the Art of Engraving in wood ; upon which we shall only remark, that the word *imaginé,* in the inscription on the title of the series of the Actions of Alexander, as preserved by Papillon, does not seem to us to imply this ; but only that those prints were engraved by them after designs of their own invention.

It remains for us to add, respecting Scotti's book, that at p. 124, and following pages, (after the above novel,) various inscriptions are introduced relating to the ancient family of Cunio, copied from the originals, placed in different parts of the Villa, or Castle of Belgiojoso ; by which, no doubt, the writer meant to shew that he was quite serious in his former assertion, that his narrative was founded in fact. The three following, at pages, 127, 128, relate to the father and grandfather of the twins.

RAINERIUS . VII .
VIDONIS . III . FILIUS .
BARBIANI . DONNOGALLIÆ . LIBAE . ET
FABRIAGI . COMES .
REIPUBLICAE . FAVENTINAE . FOEDERATUS .
LUGI . INSTAURATOR .
TEMPLI . ET . COENOBII . S . FRANCISCI .
CONDITOR
FEDERICI . II . AUGUSTI . DUX
IN . BELLO . ITALICO
AB . EODEM . QUE . IN . AVITA
RERUM . DOMINIA
ET . HONORUM . INSIGNIA
ITERUM . INDUCTUS . CONFIRMATUS . QUE .
A. MCCXLI.

BERNARDINUS . III.
RAINERII . VII . FILIUS .
BARBIANI . ET . DONNOGALLIÆ COMES .
CUNII . INSTAURATOR
FUSINIANI . CASTRI . CONDITOR
BONONIENSIS . ET IMPERATOR

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RAVENNAE . AC . SENARUM . PRAETOR
ROMANDIOLAE . PACIFICATOR
A . MCCCXXV .

OPERA . BERNARDINI . III . BARBIANI . COM .
INTER . FLAMINIAE . RESP . ET PRINCEPS
APUD . CASTRUM . S . PETRI
PAX . RESTITUTA
ET . FOEDUS . PERCUSSUM
A . MCCLXXXXIX .

We have considered the above extracts from Scotti's book, as necessary to convey to our readers a correct idea of the present state of the evidence touching the interesting subject in question. We think they contain enough to shew, that in all probability the romantic story of the two Cunio, as recorded by Papillon, is, in the main, true. Still, the alleged antiquity of the wood-engravings mentioned in that story may continue, in the eyes of many persons, to present a formidable objection to its credibility. For our own parts, we have always been, and we continue to be, of opinion, that more weight has been given to this objection than it deserves. We are far from admitting that the few records and monuments which we possess of early wood-engraving, do not, by *necessary inference*, carry us back to even an early part of the fourteenth century. By *a fair inference*, one of them, we think (as has been said in our 'Inquiry,') may carry us much further. We mean the *Decree of the Government of Venice*, made in the year 1441, for the protection of the ancient Venetian company of card manufacturers, and makers of printed figures: and we willingly close the present argument by reprinting this interesting document, because it does not appear to us; that even the writers of Italy, generally speaking, have felt its full force. That it speaks of printed figures (principally devotional pieces, we may suppose, for the use of the common people) as well as cards, there is no doubt. It appears probable also, that some of these were of a large size, printed in different pieces, pasted on canvass, and afterwards coloured; when they were sold to the poorer sort of the community as pictures.

We beg leave to repeat, that the terms in which this document is couched appear to be such, as would have been every way appropriate, had the edict had for its object the re-establishment of the oldest manufacture of Venice; and that from the numerous body of wood-engravers, whose long continued and increasing distresses occasioned it at length to be issued, we must neces-



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sarily infer, that the art (secret perhaps) of engraving in wood, had been practised in that city, from a very remote period, as a beneficial trade. That we do not possess any still more ancient written document in proof of this, may be easily accounted for: for, unfortunately, the original books of the ancient company of painters at Venice, which included also the wood-engravers, were destroyed a little before 1436, when new ones were written in their stead; in which such, only, of the ancient laws and regulations were copied, as were then deemed profitable. The edict in question is as follows.

"M. CCCCXLI. October the 11th. Whereas the art and business of making cards and printed figures, which is used at Venice, has fallen into total decay; and this in consequence of the great quantity of playing-cards and coloured figures printed, which are made out of Venice; to which evil it is necessary to apply some remedy, in order that the said artists, who are very numerous, may find encouragement, rather than foreigners. Let it be ordered and established, according to that which the said masters have supplicated, that, from this time in future, no work of the said art, that is printed or painted, on cloth or on paper, that is to say, altar-pieces (or images), and playing-cards, and whatever other work of the said art which is done with a brush and printed, shall be allowed to be brought or imported into this city; under pain of forfeiting the work so imported, and xxx. livres and xii. soldi; (pag. 6) of which fine, one third shall go to the state, one third to the Signori Giustizieri Vecchi, to whom the affair is committed, and one third to the accuser. With this condition, however, that the artists, who make the said works in this city, may not expose the said works to sale in any other place but their own shops, under the pain aforesaid, except on the day of Wednesday, at S. Paolo, and on Saturday at S. Marco, under the pain aforesaid."

Then follow the subscriptions of the Proveditori del Comune, and that of the Signori Giustizieri Vecchi.

The original, which was found by Temanza in the ancient book of the company of Venetian painters, is in these words; "MCCCCXLI. adi xi. Otubrio. Consciosia che l'arte, e mestier, delle carte, e figure stampide, che se fano in Venesia è vegnudo a total deffaction, e questo sia per la gran quantità de carte da zugar, a fegure depente stampide, le qual vien fate de fuora de Venezia, ala qual cosa è da meter remedio, che i diti maestri, i quali sono assaii in fameja, habiano più presto utilitade, che i forestieri. Sia ordenado, e statuido, come anchora i diti maestri ne ha supplicado, che da mo in avanti non possa vegnir over esser condutto in questa Terra alcun la-

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vorerio dela predicta arte, che sia stampido, o depento in tella, o in carta, come sono anchone e carte da zugare, e cadaun altro lavorerio dela so arte, facto a penello, e stampido, soto pena di perdere i lavori condutti, e liv. xxx. e sol. xii. pag. 6. dela qual pena pecuniaria un terzo sia de comun, un terzo di signori justitieri vechi, ai quali questo sia comesso, e un terzo sia del accusador. Cum questa tamen condition, che i maestri, i quali fanno dei predetti lavori in questa Terra, non possano vender i predetti suo lavori fuor delle sue botege sotto la pena preditta, salvo che de merchore a S Polo, e da sabado a S. Marco, sotto la pena predetta.

" Nel milessimo, e zorno soprascritto fo confermado lordene sopra scritto, &c."

THE STYLE OF ART which was practised by the most ancient engravers in wood was extremely simple. The designs from which they worked were little more than outlines; such as it was customary to prepare for those who painted on glass. The engraved blocks furnished the lineaments of the figures, and the prints were afterwards coloured by hand. By degrees, a few light hatchings were introduced, thinly scattered upon the folds of the draperies and other parts of the figures; and occasionally, where the opening of a door or window, or the mouth of a cavern, was to be expressed, the block was left untouched, that it might print black in such places, and thereby diminish the task of the illuminist. It was soon discovered, that, with little labour of the wood-engraver, much more might be done in this way. It was easy to represent the figure of Lucifer with its appropriate blackness, and at the same time to express the internal markings of his body and limbs, by means of thin white lines hollowed out in the blocks. The ornamental borders, which often surrounded the devotional cuts of those times, were rendered more attractive to the eye, by the opposition of broad white and black lines; and sometimes intermediate spaces of greater extent were enlivened by large white dots, cut out (or perhaps punched) at equal distances in the block; or decorated with sprigs of foliage, or small flowers, relieved by a similar process, upon a black ground. Gradations of shadow were also attempted in the figures, and other parts of wood-engravings, by means of short white hatchings, or of white dots, differing from each other in their magnitude and proximity, according to the degree of darkness required. This mode of finishing engravings in wood there appears reason to believe was practised at Mentz, amongst other places, at an early period of the invention of typography. Two very interesting prints of this kind, representing 'Christ praying in the garden,' and 'the Crucifixion,' were found within the cover of a very fine copy of the Mazarin

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Bible, as it is called, late the property of Messrs. G. and W. Nicol, (which work is considered to have been undoubtedly printed by Gutenburg and Fust, between the years 1450 and 1455,) having been pasted there, in the opinion of the best judges, coevally with the original binding of the book; and the valuable collection of Francis Douce, Esq., contains three or four other pieces of the same age and manner; (which manner is exactly that of the wood cut of 'S. Bernardino,' dated 1454, preserved in the Royal Library at Paris;) especially one, representing 'the Crucifixion,' which is sewed in, upon a blank page left for the purpose, (opposite the *te igitur*, in the mass,) in an unique fragment of a missal in folio, printed with the identical type which was used by Fust and Schoeffer in the famous Psalter of 1457.

These innovations in the art of wood-engraving were such as involved but little additional labour or difficulty in the execution, at the same time that they were calculated to produce a showy effect; and hence they were afterwards practised occasionally, under various modifications, by the wood-engravers of other countries; especially at Paris, where, at the close of the fifteenth, and the commencement of the sixteenth century, numerous small books of devotion were printed by Antoine Verrard, Simon Vostre, and others, in which the borders surrounding the pages were decorated by figures, very delicately engraved, and relieved upon a black ground, speckled over with extreme nicety of workmanship, with minute white dots, such as have been described.

The artists of Germany, however, soon perceived that these modes were incompatible with the purpose of imitating, by wood cuts, the appearance of their original designs. Wohlgemuth, in the cuts of the Nuremberg Chronicle, 1493, (the execution of which, besides furnishing the designs, he doubtless superintended,) first made a successful attempt to imitate the bold hatchings of a pen-drawing, crossing each other, as occasion prompted the designer, in various directions. The celebrated Albert Durer, his disciple, early applied himself to the study and advancement of this art; and so well was he qualified for the task, that before the termination of the fifteenth century, he produced his series of wood-prints of 'the Apocalypse;' a work which, it cannot be doubted, was received throughout Europe with astonishment and universal applause. Engraving in wood now offered inducements to its practice, which had not been before contemplated. Durer, during the remaining years of his life, continued to publish suites of wood cuts; which, from their excellence andextensive sale, amply rewarded his labours with fame and fortune; and other great masters of Germany, the Low Countries, Italy, and

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other parts, saw in the art a sure method of multiplying their finest and most studied designs. The number of admirable works in this way, which made their appearance during the first thirty years of the sixteenth century, is truly surprising. After this period, the art appears to have been no longer cultivated with the same diligence as heretofore, or by professors of equal talents. By degrees, less care was employed in printing the engraved blocks; and considerably before the close of the century, xylography had become little better than a cheap method of furnishing the decorations of books.

It will be proper, in this place, to say a few words upon a species of wood-engraving which was much used, in the early part of the sixteenth century, in Italy; where it was invented, according to Vasari, by a painter of some ability named Ugo da Carpi. This method, which was called engraving in chiaro-scuro, from its powers of imitating drawings done on tinted paper and heightened with white, consisted in employing two, three, or more blocks of wood, of exactly the same dimensions, for each impression; each block being printed with a different tint; so that the first furnished the outlines and pen hatchings; the second, the colour of the paper on which the drawing was made, and the high lights; a third, the less powerful; and a fourth, the stronger shadows. Many excellent prints were engraved in this manner by Ugo and his followers, after the designs of Raffaello and other great masters; and a still greater number after those of Francesco Mazzuola, called Parmegianino; who, besides employing the original inventor, kept in his house for the purpose one Antonio da Trento, who did many pieces for him under his own eye, and at length rewarded the kindness of his patron by running off with his prints and drawings. Vasari indeed, asserts, that Parmegianino engraved some with his own hand; especially the admirable piece representing Diogenes. This print, it is true, is inscribed *Franciscus Parmen. per Ugo Carp.;* and hence is generally believed to have been engraved by the last named artist. Still, the justness of this conclusion is not quite certain; as the preposition *per* was not unfrequently used in a similar manner by the Bertelli, and other old Italian printsellers, upon plates engraved for them by other hands, merely to denote themselves the publishers.

But of all the prints in this way, with which he was acquainted, Vasari gives the preference to two or three figures of Apostles, engraved in wood by Domenico Beccafumi, the author of the celebrated inlaid pavement of the cathedral at Siena; which, indeed, are truly admirable performances, vigourous in effect, and display in every touch the spirit and intelligence, and, we may add, the wild genius of that great designer.



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After this, the art of engraving in chiaroscuro appears to have fallen into disuse in Italy, until the close of the sixteenth century, when it was practised by Andrea Andreani; who, besides that he engraved several excellent pieces himself, appears to have collected together the blocks of most of the older artists above mentioned, and to have republished them with the addition of his own monogram. Towards the middle of the following century, an artist of Bologna, named Coriolanus, executed several meritorious chiaroscuros after the drawings of Guido; after which period, little of the kind of any consequence appears to have been produced, whether in Italy or elsewhere, until the time of Zannetti, a Venetian gentleman, who, between the years 1720 and 1740, again made a laudable, and not wholly unsuccessful effort to restore the art.

## OF THE INVENTION OF CHALCOGRAPHY BY MASO FINIGUERRA.

Concerning the process used in engraving on copper, it will be sufficient for us to repeat, that, in this art, every line or touch, which is meant to be dark in the impressions afterwards to be taken from the engraved plate on paper, is cut into the copper; the plate being thus hollowed in all the parts intended to receive the printing ink;—in which respect it is exactly the reverse of wood-engraving; wherein those parts, and those only, which are intended to receive the ink, and to print dark in the impression, are left untouched by the artist, presenting an even projecting surface. The method of printing copper-plates is briefly this: The plate, when finished by the engraver, is dabbed all over with black oil-colour, of a very thick consistency, until all the work is entirely filled; the superfluous colour is then carefully wiped away from the polished surface of the plate; and, lastly, the plate itself, with a sheet of damped paper laid upon it, is passed through a rolling-press of great power; which, transferring the printing-ink from the engraved plate to the paper, completes the operation.

The art of engraving figures and characters with the burin, or graver, upon flat plates of metal, appears to have been practised in various parts of the world, from the most remote periods. Works of this kind, of very high antiquity exist, which are in all respects fitted to throw off impressions upon paper; impressions have been taken of late years from many of the early monumental brass plates in our churches; and the very ancient engraved Etruscan *pateras*, preserved in our museums, might, in like manner, be printed by the

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common process used in printing copper-plates, were it not for the projecting border by which they are generally surrounded; and were not the metal too fragile to endure the force of the press. Mankind, however, remained ignorant that this could be done, until towards the middle of the fifteenth century. The art of taking impressions from engraved blocks of wood had indeed been practised much more anciently; but that mode was not, in itself, likely to lead to the other; for as in engraved metal plates, the strokes of the work are concave, and apparently out of the reach of pressure from any flat surface, like paper, they could never, we conceive, have been thought calculated for such a purpose, until accident discovered that they were so.

We learn from Vasari, the Herodotus of modern art, that we are indebted for the important invention of Chalcography to the good fortune and talents of Maso, or Tommaso, Finiguerra, an eminent Florentine goldsmith, who flourished in the middle of the fifteenth century.

During that century, a species of handicraft was much practised by the goldsmiths throughout Italy, termed "working in *niello*." This mode of workmanship, which fell into neglect in the sixteenth century, was used in the decoration of plate destined for sacred purposes; as chalices, reliquaries, and *paxes;* also on the hilts of swords, the handles of knives and forks, and on clasps, and other female ornaments. It was likewise frequently adopted in small cabinets made of ebony, which, here and there, were ornamented with little statues of silver, and plates of the same metal, "worked in *niello*," with figures, with historical representations, or with arabesques. Works of this kind, when finished, bore the appearance of designs delicately drawn and shaded upon silver, with a pen; an appearance which, we believe, for the first time, the reader will find imitated in the first plates of the present volume, which have been printed on silvered paper, in order to convey a correct idea of the originals from which they are copied.

The process anciently employed in works of *niello*, is thus described by Vasari, in one of the preliminary chapters to his 'Lives of the Painters.'

"The way of making works of this kind is, first to design the intended subject with a steel point upon the silver, which must be of an even and smooth surface, and then to engrave it with the *burin*, an instrument which is made of a square rod of iron, cut at the end, from one angle to the angle opposite, obliquely; so that being sharp, and cutting, as it were, on both sides, its point runs along with great ease, and the artist is enabled to engrave with it most delicately." . . . . "When, therefore, he has engraved and finished his work with the burin, he takes silver and lead," (with the addition of copper, sul-

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phur, and borax, as is properly observed by another writer,) "and, mixing them together on the fire, makes a composition called niello, which is of a black colour, very brittle, and, when melted, of a nature to run with great nicety into the work. This composition is then bruised very fine, and laid upon the engraved silver plate, which it is necessary should be quite clean. The plate is then placed near a fire of green wood, when by means of a pair of bellows, the flame is blown upon the *niello*, which, being dissolved by the heat, runs about till it has filled all the engraved work made by the burin. Afterwards, when the silver is cold, the superfluous part of the composition is scraped off, or worn away by degrees with a pumice-stone, and lastly, the work is rubbed with the hand, or with a piece of leather, until the true surface appears, and every thing is polished.

"In this kind of workmanship, Maso Finiguerra of Florence was a most admirable artist, as may be seen in certain *paxes* by his hand, worked in *niello*, in the church of S. Giovanni, at Florence, which are justly deemed astonishing productions."

[There is some obscurity of expression in the concluding lines of this passage in Vasari; and we therefore offer a new translation of them, accompanied by the original Italian.]

"From this kind of engraving with the burin is derived the art of copper plate engraving, by means of which we see, at this day, so many prints by Italian and German artists throughout Italy; for, as it was customary, before these engravings in silver were filled with *niello*, to take an impression of them with earth, over which (earth) liquid sulphur was poured, so the copper-plate printers found out the method of taking impressions upon paper, from engravings in copper, by means of a rolling press, as we see them printed in these days." "Da questo intaglio di bulino son derivate le stampe di rame; onde tante carte Italiane e Tedesche veggiamo hoggi per tutta Italia, che si come negli argenti s'improntava, anzi che fussero ripieni di *niello*, di terra, e si buttava di zolfo, così gli stampatori trovarono il modo del fare le carte sù le stampe di rame col torcolo, come hoggi habbiam veduto da essi imprimersi."

The above is all that is said by Vasari concerning the invention of chalcography, in the first edition of his work, printed in 1550; and he has here expressed himself in such general terms, that it would be difficult to conceive he intended to point to Finiguerra as the inventor (as we think, nevertheless, he did), but for a passage in his augmented work, printed in 1563, hereafter to be noticed, in which he has expressed himself more distinctly.

In the lives of Antonio and Pietro del Pollajuolo, we find this further

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mention of Maso: "There was," says Vasari, "in Florence, at the same time," viz. about 1450, "another goldsmith, called Maso Finiguerra, who was deservedly of extraordinary repute, especially for his management of the burin, and his works in *niello;* for there never had been known any artist who, in small or in larger spaces, could execute such a prodigious number of figures as he did; as may still be seen in certain *Paxes*, which he made for the church of St. Giovanni at Florence, with most minute stories of the passion of Christ. He designed a vast deal, and extremely well, of which are many proofs in my book of drawings, as well naked and draped figures as historical subjects, done by him in acquarilla."

But it is not till we come to Vasari's account of Marc'antonio, and other engravers, that we find Finiguerra designated by him, expressly, as the inventor of chalcography. "The art of copper-plate engraving," says he, "derived its origin from Maso Finiguerra, a Florentine goldsmith, about the year of our Lord 1460. For it was the custom of that artist, whenever he had engraved any work in silver, which was to be filled with *niello*, to take an impression or mould of it, previously, with very fine earth: over this mould he poured melted sulphur, from which, when cold, the earth was removed: the sulphur cast, then exhibiting an impression corresponding with the engraved plate, was lastly rubbed with soot moistened with oil, until all its cavities were filled with black; when the whole produced an effect similar to that which the *niello* afterwards gave to the engraving on the silver. He also took impressions upon damped paper, with the same dark tint, pressing a round roller, smooth in every part, over the paper; by which means his works became printed; the impressions so taken assuming the appearance of drawings done with a pen. He (Finiguerra) was followed," continues Vasari, "by Baccio Baldini, a Florentine goldsmith, who, not being a very skilful designer, engraved whatever he did after the inventions and designs of Sandro Botticelli." He then says that the invention having come to the knowledge of Andrea Mantegna, at Rome, that artist was induced to engrave several of his works; and that the art afterwards found its way to Flanders, and so forth.

The impressions which Finiguerra was accustomed to take from his engravings on silver, were therefore of two kinds. The first cast out of earthen moulds in sulphur; the second, printed on paper, from the plate itself, with a roller. We say from the plate itself; as we have elsewhere insisted, in opposition to the statement of Bartsch, founded in a misconstruction (as we think) of the words of Vasari, by Baldinucci; for it is manifest that the brittleness of the sulphur cast must have rendered it incapable of sustaining



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the pressure of the roller, necessary to produce the paper impression. It was formerly our opinion (and we were led to it by the words of Vasari, in the first of the above cited passages), that the first described method of taking impressions from engraved silver plates, by means of sulphur poured upon earthen moulds, must have been the common practice of the Italian workers in *niello*, before the time of Finiguerra; and that, as a matter of course, it continued to be used afterwards. But the extreme rarity of these sulphurs, joined to the circumstance, that all the few which do exist appear to be of his time, and are so much in his style, as to render it probable that they came from his workshop, oblige us now to think otherwise. Of the impressions or proofs on paper, taken by the Italian goldsmiths from their silver plates, before they filled the engraved work with *niello*, a sufficient number, and in different styles, exist, to show satisfactorily, that that mode was very commonly practised by them during the last forty years of the fifteenth century; and we may certainly conclude, from their minuteness, that a far greater number have been lost or destroyed. Of the impressions or casts in sulphur, on the contrary (and these, though liable to injury by fracture, were, from their bulk, not so likely to be mislaid or lost), twenty-four pieces only, as far as we can learn, now exist in the whole; and of these, twenty-two pieces were, till within these few years, preserved together; having been inserted (no doubt soon after they were done) in a thick panel of wood, as the decorations of a small oratory, The two others, one in the Durazzo collection at Genoa, and the other now in the cabinet of his Grace the Duke of Buckingham, are the sulphurs taken by Finiguerra from the celebrated *pax*, engraved by him, and finished with *niello*, for the church of S. Giovanni at Florence, and of which more particular mention will presently be made.

The reader will have observed, in the passage relative to Maso Finiguerra, which we have extracted from Vasari's lives of Antonio and Pietro del Pollajuolo, that mention is there made of certain *paxes*, by the hand of our artist, in the church of S. Giovanni at Florence, exhibiting "*minute stories of the passion of Christ.*" These *niellos* are not now to be found; the only performance of Finiguerra at present preserved in the sacred edifice in question, being the *pax* above noticed, representing, in a composition of numerous minute figures, 'the Assumption of the Madonna;' a work of exquisite beauty, which, as is proved by authentic documents, was finished by him in the year 1452. The same church, however, possesses another pax of very fine workmanship, representing 'the Crucifixion of our Saviour,' which it appears was executed in

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1455, by one Matteo, the son of Giovanni Dei, another Florentine goldsmith; and it has therefore been supposed that Vasari, when he wrote the above passage, must have erroneously considered that work, also, as the performance of Finiguerra. But the existence of this pax by Dei, is not conclusive of Vasari's inaccuracy; for although the above 'minute *stories* of the passion of Christ' do not now exist, it by no means follows, that they had not existence when he wrote. In another part of his lives of the two Pollajuoli, after describing various works in silver, executed by the scholars of Antonio, he adds: "But many of these, as well as of the works of Pollajuolo himself, have been melted down and destroyed in consequence of the necessities of the city in time of war;" and it is, surely, very possible that the same fate may have befallen some of these works of Finiguerra in later times.

We have mentioned twenty-two sulphur casts from works of *niello*, which had been anciently inserted in a thick panel of wood, apparently for the purpose of decorating a small oratory. These interesting productions, which were some years ago brought into this country by Mr. Samuel Woodburn, are the same described by Lanzi, in the last edition of his 'Storia Pittorica;' and were preserved, when he wrote, in the convent of the Carthusians at Florence. They were attributed, he informs us, to Finiguerra; and it is certain they bear a strong similitude in their style of design to the celebrated *pax* of 'the Assumption,' although they are less studiously finished. It is remarkable, that fourteen of them present a series of *small stories of the passion of Christ;* and it appears not an improbable conjecture, that the silver plates, from which they were taken, were the identical pieces to which Vasari refers in the above passage, as having been engraved by Finiguerra, assisted, perhaps, by pupils working under him; and as existing, when he wrote, in the church of S. Giovanni.*

We have seen that Vasari dates the origin, or the beginnings of Chalcography, from about the year 1460. We are of opinion, that when he so wrote, he did not intend to refer to the period at which he supposed Maso to have first discovered the mode of taking impressions from his engravings in silver upon paper, by means of a roller; but to the epoch when engravings on copper, or other metals, began to be executed and used for the common purposes of

* I think, nevertheless, that they were not *paxes;* but that they were inserted among the decorations of some shrine or reliquary. Vasari is not always very exact in his expressions. Whilst writing the above passage, he remembered, it may be supposed, a *pax* by Finiguerra, in the church of S. Giovanni; and also a series of *niellos*, by the same artist, representing *minute stories of the passion of Christ*, which was preserved in the same church. His recollection of them was, perhaps, at the moment, not very distinct, and in the hurry of writing he called them all *paxes*.

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printing and publication. An impression upon paper of the celebrated *pax* of 'the Assumption,' which Zani had the good fortune to discover in the Royal Collection of ancient Engravings at Paris, furnishes certain evidence that, in the year 1452, Finiguerra had acquired no small proficiency in the new process in question; that impression being printed with dark oil colour, with sufficient clearness in the strokes, and at the same time with considerable force of effect.* For this and other reasons, we did not hesitate, in our 'Inquiry' before mentioned, to award priority of date, by some years, to the faint impression from another *pax* by the same artist, representing 'the Madonna and Child, surrounded by female Saints and Angels;' (which interesting specimen afterwards became the property of the late Sir M. M. Sykes, Bart., and is now in the valuable collection of Mr. Woodburn); and, upon the whole, we are of opinion, with various Italian writers on the subject, that this mode of taking impressions from his engravings on silver, was in all probability discovered by Finiguerra as early as the year 1440, and, perhaps, even before.†

It is now, on all sides, admitted, that Maso Finiguerra was the true inventor of Chalcography, conformably to the testimony of Vasari. The discovery once made, could not long continue a secret confined to the workshop of the inventor. A proof on paper being shewn to a neighbouring goldsmith, even though the process which produced it was withheld, could not but lead to experiment; and experiment could hardly fail of success. The slightest hint, conveyed by one artist to his friend residing at a distance, sufficed to awaken ingenuity; and but little ingenuity was required, the effect being already known, to discover some simple operation by which that effect would be, in some degree at least, obtained. Indeed, from the proofs of works of *niello*, in the Durazzo Cabinet, and in that of the late Sir Mark M. Sykes, their various styles, and the apparent antiquity of several of them, it seems probable that many years did not elapse, from the period of Maso's discovery, before the art, in this its infant state, became pretty generally practised by the

* Two impressions, or casts, in sulphur, existing of this celebrated work, have already been mentioned. Of one of them, (an astonishing production of art,) the reader will find a particular account in our 'Inquiry into the Origin of Engraving.' It was then the property of the Cavalier Seratti, of Leghorn; and now, as has been said, enriches the collection of His Grace the Duke of Buckingham.

† The collection of Sir M. Sykes was richer in the *genuine* impressions, or proofs, of works of *niello*, than perhaps, any other cabinet in Europe. A considerable number of these were purchased by the writer; and amongst them is one representing, 'Eve spinning, with the two children, Cain and Abel, one of them riding on a stick, and Adam digging the ground.' This piece is exactly in the manner of the series of sulphurs before mentioned, and is taken off with a weak tint, like that produced by soot and oil. It is, in all probability, the proof of an early work of *niello*, by the inventor of chalcography.

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workers in *niello* throughout Italy ; and under the supposition that such was the case, it becomes no longer difficult to account for its speedy divulgation in Germany and other countries.

Finiguerra, it will be observed, is stated by Vasari to have taken off his impressions with a roller. This, it is probable, was not the first method employed by him, but a happy after-thought, which occurred to him in the course of his practice. Such an instrument once adopted by him, an augmentation of its power, by the addition of a great and even pressure, was all that was requisite to render it an efficient apparatus ; and, indeed, the best fitted of all for the purpose of taking impressions from engravings on metal. Finiguerra's first use of the roller was virtually the first step towards the invention of the copper-plate printing press ; and it is, therefore, a consideration wholly distinct from any attempts that may have been made by other Italian goldsmiths, his contemporaries, to procure impressions of their engravings by means of friction, (for some are believed to have resorted to this method,) in imitation of the mode so long before used by the engravers on wood. The impression at Paris of the *pax* of 'the Assumption' is, as has been said, certain proof that, as early as 1452, he had constructed an apparatus capable of furnishing sufficiently good impressions of his works in silver ; and it cannot be doubted that, in the remaining years of his life, he continued to perfect his invention. We know neither the date of Finiguerra's birth, nor of his death ; but we conjecture that he was born as early as the year 1400, and perhaps before, and that he did not long survive the year 1460 ; about which period, engravings on copper, or other base metals, appear to have been first executed at Florence, for the purpose of impression and publication. We are led to this opinion, because we are not aware of the existence of any print which may be supposed to have been engraved by him, strictly speaking, for the purpose of publication ; and we think it improbable, that he should not have availed himself of his invention in that profitable way, had he been in the full possession of his powers, at the time when such an application of the art began to be thought of and practised. Perhaps, being then infirm, but otherwise in good circumstances, he was the more readily induced to communicate the results of his experience to Baldini ; who, as we have seen, is stated by Vasari to have been his immediate follower ; and was, perhaps, his intimate friend, or near relative.

We close these remarks with some account of a small print, representing, in a composition of many minute figures, 'The Adoration of the Magi.' Zani, in his 'Materiali,' mentioned the having seen two impressions of this plate,



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which from the beauty and style of the workmanship, he judged to be by the hand of Finiguerra; and we in consequence argued, in our 'Inquiry,' that the existence of these two impressions rendered it probable that the plate which had furnished them had been engraved for the purposes of publication. Zani appears to have seen another impression, some time after the publication of the above volume, upon the occasion of a second visit made by him at Paris. Speaking of it at part II. vol. v. pp. 152—4 of his 'Enciclopedia della Bella-Arti,' (published 1820), he informs us that this impression, which is in the royal collection at Paris, was the third he had seen; that having then the opportunity, he carefully compared it with the proof of 'the Assumption,' or 'Coronation of the Madonna;' and that finding it inferior in merit to that celebrated performance, he was obliged to relinquish his first opinion, and no longer to ascribe it to Finiguerra; but that he considered it by a contemporary artist, who was probably one of his scholars. We understand that, in the whole, no less than six, if not seven, impressions of this plate exist; four of which are now in England. One of them is before us, and we will, therefore, examine it for ourselves.

The plate itself, including a margin of a quarter of an inch at each side, and somewhat less at top and bottom, measures four inches three-eighths in height, by four and a half. The subject is bounded at bottom by a straight line, but terminates at the sides and top in a scalloped border, at the edges whereof (outside the engraved part) are the marks of various small pins or nails, by which it appears to have been intended, ultimately, to attach a frame of chased work around the plate. The composition contains no less than thirty figures, or parts of figures, including four angels, besides the ox and the ass, and abundance of horses and camels. The Virgin is seated in profile, with the child on her lap, in the foreground, a little toward the right. Joseph stands before her, leaning on his staff. Before her is one of the kings on his knees, presenting a vase. On the left, the two other kings are seen approaching on horseback, each holding a vase in his left hand, and attended by his courtiers. The camels which follow, and are seen in the back-ground, appear to be laden with other presents. At top, on the left, is a city.

Judging from the appearance of this print we should say, that without doubt it was taken from an engraved silver plate, which was *intended* to be finished with *niello;* although, perhaps, something afterwards occurred to prevent its being so finished; as in the case of another silver plate, by a different artist, of about the same period, representing 'the Conversion of St. Paul,' which is now preserved in the gallery at Florence. The execution is,

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throughout, of the kind commonly used in works of that description; besides which, as Zani observes, it is certain that the figures were engraved in their proper direction on the plate; as, in the impression, the two kings on horseback hold the presents in the left hand, and as three angels also, who are introduced seated on the roof of the shed behind the Madonna, touch their musical instruments with the left hand.

With respect to the merits of this piece, we so far agree with Zani as to admit that some parts of it are manifestly inferior in excellence to the *pax* of 'the Assumption,' so often mentioned; nay it is evident, on the whole, that it is a far less studied and careful performance. But we cannot on that account entirely embrace his last opinion. It is well known that no expense was spared by the Florentine government of the time, to enrich its favourite church of *S. Giovanni* with the finest works of art; and that the performances of the different persons employed underwent the ordeal of the most scrupulous examination, before they were received. In executing the above *pax*, therefore, which was to stand the test of comparison with the performances of the best artists of Tuscany, and for which a very high price was to be paid, it is reasonable to suppose that Finiguerra would exert his utmost talents to produce a work as faultless in all its parts as possible, and this he has done. But let us suppose that, half a dozen years afterwards, he was applied to by a private individual, to execute for him another work in *niello*, to ornament the door, perhaps, of a small reliquary; that this work was to be of larger dimensions than the other; but that the employer could only afford to pay one quarter of the price. Would not the artist in such a case confide great part of the work to his pupils; would he not, in others, dispense with much of that delicate but painful attention to details, which he had employed upon the former occasion; and would not the consequence be, that the work, when completed, would possess much of the general character of the master-artist as a whole, joined to various small defects here and there in the parts? To all this it appears reasonable to answer in the affirmative; and as the case we have put is by no means an improbable one; and as many of the figures in the performance before us, especially the angels and the younger personages represented, possess the same gracefulness of action, and beauty of character in the heads, which we admire in the *pax* before mentioned, whilst at the same time the work has nothing of the manner of any later engraver with whom we are acquainted, we feel justified in the conclusion, that this plate was engraved in silver by Maso Finiguerra, assisted by his scholars, in the latter part of his life; that having at that time succeeded in perfecting his press, he was induced

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to take a greater number of impressions from it before he applied the *niello*, than he had heretofore been accustomed to do; and that on account of their beauty they had the good fortune to be preserved with greater care in aftertimes, than were many of the ruder performances of Baldini and other engravers, his immediate successors. It is possible, indeed, as has been said, that some circumstance occurred at the time to change the original destination of the plate; that it never received the *niello;* and that, therefore, for some time, impressions continued to be taken from it. We have only to add, upon this head, that all the impressions we have examined bear the appearance of having been printed anciently.

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A

# CATALOGUE OF THE PLATES,

## CONTAINED IN THIS VOLUME.

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## WORKS IN NIELLO, UPON SILVER.

Plate.

1. A PAX, on which are represented the Madonna, seated upon a throne, with the Infant Saviour in her lap; on each side of her, an Angel holding a lily; and, below, St. Catharine, St. Lucia, and other female Saints. It may be proper to observe that, in the original, the diadems, or glories, round the heads of the figures, the borders of their garments, and the wings of the two angels, are enriched by gilding. This piece, which is believed to be a genuine performance of MASO FINIGUERRA, is inclosed in a frame of massy silver, richly and tastefully decorated with chiselled work and enamel. The two letters G. R. at the bottom of the frame, are probably the initials of the person by whose orders the work was executed. This highly interesting specimen was purchased by Mr. Woodburn, at the sale of the late Sir M. M. Sykes, Bart., (lot 1244,) for 315*l.*

*The Artists by whom the following Pieces were executed, are unknown.*

2. The Dead Body of Christ, supported in the Sepulchre by the Madonna and Mary Magdalen. At bottom, within a circle, is inscribed P. (PRO) VITA POPULI PASSUS SUM.

3. A circular piece, representing a female Saint, a graceful whole length figure, with the palm of Martyrdom in her hand.



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Plate.

4. The Madonna, a half-length figure, with the Infant Jesus standing before her upon a table, in the act of giving the benediction. This piece is also of a circular form, as are all those that follow, excepting the last.

5. The Nativity. On the right is seen the Angel appearing to the Shepherds, and holding a scroll, on which is inscribed, GLORIA. IN. EXCELSIS. &c. The sky, in the original of this piece, is gilt.

6. The Madonna seated, with the Child on her lap, upon a throne ; with, on her right, the Prophet DANIEL, and on her left, St. Margaret.

7. St. Jerome, kneeling at his devotions. He uncovers his bosom with the right hand, and in the left holds a stone, with which he beats himself, in penance for his sins. The ground behind the figure, in the original niello, is gilt.

8. The dead body of Christ, supported in the Sepulchre by the Madonna and Mary Magdalen. Upon the Sepulchre is inscribed, HUMANI. GENERIS. REDEMTOR.

9. The Annunciation. In the original of this piece, the ground behind the figure is gilt.

10. The Dead Body of Christ, supported upon the lap of the Virgin. Behind her are the three Crosses; and at the bottom are the initials B. E., and a shield of armorial bearings ; which were, perhaps, intended to indicate the person for whom the work was executed. In the original of this piece, also, the ground behind the figures is gilt.

11. A female Figure with wings, seated on a throne. The signification of this figure is somewhat uncertain. It was possibly intended to personify Temperance. In the original, the wings, the borders of the drapery, and the diadem over the head of the figure, are gilt.

12. A female Saint standing, with, on her left, St. Lawrence ; and on her right, as we conjecture, St. Anthony of Padua. Above, is a scroll, with

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Plate.

this inscription: FIDES. TUA. TE. SALVAM. FECIT. Upon the ground behind the figures, which in the original is gilt, are the initials L. I.

13. The Madonna, a half-length figure, with the Infant Saviour standing, and embracing her. In the original of this piece, also, the ground behind the figures is gilt.

14. Three Plates, on which are the fac similes of thirteen small *nielli*, representing, for the most part, the half-length figures of Saints.

15. Two other Plates, on which are represented thirteen similar pieces.

16. Two Plates. The upper one represents the three sides of a small triangular piece of silver; which was probably intended to hold bodkins, needles, and similar instruments of female industry; and is ornamented all over with works of *niello*. Upon one side of the case, is a pretty figure of a lady spinning, with a label proceeding from her mouth, the inscription upon which probably bears reference to her employment; though we are unable to decipher it satisfactorily.

The other Plate represents the two sides of the handle of a small knife, or fork, enriched with arabesque and grotesque ornaments, executed in the same manner.

All the above works of *niello* were formerly in the collection of the late Sir Mark Masterman Sykes, Bart., at whose sale they were purchased by Mr. Samuel Woodburn, their present possessor.

## IMPRESSIONS, OR CASTS, FROM WORKS OF NIELLO, IN SULPHUR.

In the remarks prefixed to the present Catalogue, mention has been made of a thick plank of wood, in which were anciently inserted twenty-two sulphur impressions from works of niello, which we consider to have been executed by Finiguerra, assisted by his scholars. The eleven pieces comprised

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under the following three numbers, ar epart of these. It is proper to observe, however, that as the originals of eight out of the eleven, have been more or less injured by fracture, and since restored, the prints taken from those pieces cannot, of course, be supposed to convey a correct idea of their pristine excellence.

This valuable board, containing in the whole twenty-two sulphurs, was, some years ago, as has been said, brought into this country by Mr. Woodburn. The sulphurs were inserted in it in this order. At top were the following: (1.) 'The Creation of Adam.' (2.) 'The Creation of Eve.' (3.) 'Adam and Eve eating the forbidden fruit.' (4.) 'Adam and Eve driven out of Paradise.' (5.) 'Adam tilling the ground,' &c. (6.) 'The Sacrifice of Cain and Abel.' (7.) 'Cain killing Abel.' (8.) 'Three Saints seated in conversation.'

Underneath, was the following series of 'The Passion of Christ,' ranged in two rows, as follows. Top row: (1.) 'Christ washing the Apostles' feet.' (2.) 'The last Supper.' (3.) 'Christ praying in the Garden.' (4.) 'Christ taken in the Garden.' (5.) 'Christ before Pilate.' (6.) 'The Flagellation of Christ.' (7.) 'Christ bearing his Cross.' Bottom row: (8.) 'The Crucifixion.' (9.) 'The dead body of Christ, mourned over by the Maries and other Disciples.' (10.) 'The Ascension of Christ:' (this piece having been inadvertently placed here, instead of that representing the Resurrection). (11.) 'Christ releasing the Patriarchs from Limbo.' (12.) 'The Resurrection of Christ.' (13.) 'The day of Pentecost.' (14 ) 'The last Judgment.'

Mr. Woodburn parted with the above sulphurs, in their original state, to Sir M. M. Sykes; with the exception of one small specimen—that representing, 'Three Saints seated in conversation;' which it was found practicable to separate from the others, without injury to the general appearance of the whole, or material diminution of its interest; so that Sir Mark's collection contained only twenty-one pieces. Upon occasion of the sale of that gentleman's property in *virtù*, in the summer of 1824, it was thought advisable, for the convenience of purchasers, to divide these sulphurs into six lots. The board which contained them was therefore sawed into six pieces; and, happily, without any injury to the sulphurs themselves, in addition to what they had anciently suffered. It was deemed proper, in describing them, to distinguish those pieces which were more or less injured, from such as were in perfect preservation. In the sale catalogue, the specification of the lots is as follows. We have added the names of the purchasers.

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Plate.

17, 18, and 19. (Lot 1230.) A box containing the following series: 'The Creation of Adam;' the upper part of his figure *restored*. 'The Creation of Eve;' *restored* in the upper part of her figure, and in part of that of the Almighty. 'Adam and Eve eating the forbidden fruit;' the whole of the figure of Adam *restored*. 'Adam and Eve driven out of Paradise;' the lower part of their figures, and part of the body and left arm of the angel, *restored*. 'Adam tilling the ground,' &c.; almost entirely *restored*. 'The Sacrifice of Cain and Abel;' nearly *perfect*. 'Cain killing Abel;' part of the body of Cain, and part of the back-ground, *restored*.

This lot was purchased by Mr. Samuel Woodburn, for 38*l*. 17*s*. The seven pieces contained in it will be found copied, of the same dimensions as the originals, under numbers 17 and 18 of the present work.

(Lot 1231.) 'Christ washing the Apostles' feet;' *perfect*. 'The last Supper;' *perfect*. 'The Crucifixion;' *perfect*. 'The dead body of Christ mourned over by the Maries and other disciples;' also *perfect*. Bought by Thomas Wilson, Esq., for 173*l*. 5*s*.

(Lot 1232.) 'Christ praying in the Garden;' *perfect*, except a very small injury in the head of Christ. Purchased by the writer of this catalogue, for 36*l*. 15*s*.

(Lot 1233.) 'The Ascension of Christ;' *perfect*. Purchased by the Trustees of the British Museum, for 69*l*. 6*s*.

(Lot 1234.) 'Christ taken in the Garden;' the upper part of the figures of Christ and Judas, and some other central parts of the composition, *restored*. 'Christ before Pilate;' the head and upper part of the figure of Christ, as well as those of Pilate and one of his attendants, *restored*. 'Christ releasing the Patriarchs from Limbo;' *perfect*. 'The Resurrection of Christ, with the Maries visiting the Sepulchre;' also *perfect*.

This lot was purchased by Mr. Woodburn, for 126*l*.; by whose permission, copies of the four pieces it contained, are given under No. 19, of the present work. That representing 'the Maries visiting the Sepulchre,' possesses great beauty.

(Lot 1235.) 'The Flagellation of Christ;' *perfect*, except in an unimportant part of the back-ground. 'Christ bearing his Cross;' the head of Christ, and that of an assistant, who is leading him along, *restored*. 'The day of Pentecost;' *perfect*. 'The last Judgment;' also *perfect*. Purchased by the writer, for 150*l*.



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## IMPRESSIONS FROM WORKS IN NIELLO,

OR

## PATTERNS FOR WORKS OF THAT KIND.

Plate.

20. A Battle of three Warriors on horseback; two of them armed with shields and spears, and the third with a shield and a long sword. It will be observed, that each of the combatants grasps his weapon with the left hand; a circumstance, from which we may conclude that the plate which furnished the impression, was engraved for the purpose of being finished with *niello*, and not with the intention of publication. The group is full of spirit; and is probably by the hand of some eminent Florentine artist of the close of the fifteenth century. Lot 1194, of Sir M. M. Sykes's sale; purchased by Woodburn, for 32*l.* 11*s.*

## PELLEGRINO DA CESIO.

Of this skilful artist little seems to be known, except that he was a native of Cesio, a small town in the territory of Feltrina, in the state of Venice; and that he flourished at the close of the fifteenth century. There can be no doubt that he held an eminent rank among the workers in *niello*, of the north of Italy, at that time; and we have by him a considerable number of small pieces, engraved with great delicacy of burin, which were doubtless intended as *patterns* for inferior artists in that way to copy from. These small prints may generally be distinguished from the *genuine proofs*, taken by the old Italian goldsmiths from their engraved silver plates, before they applied the *niello*; by means of the inscriptions upon them, or of the initial letters of the artist's name with which they are marked: as the characters, in these patterns, appear in the proper direction; and not reserved, as is the case in the *proofs* from genuine works in *niello*.

21. The interesting specimen, representing 'the Resurrection of Christ,' which is copied in the annexed plate, was unknown to Bartsch. It is the only print by Pellegrino bearing his name, and graces the very select collection of Thomas Wilson, Esq.

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## ANONYMOUS, PROBABLY BY

## BACCIO BALDINI.

Plate.

22. ‘ The Crucifixion.’ This very interesting print, which is in the collection of Mr. Woodburn, and of which we understand no other impressionis known, possesses considerable excellence, so far as respects the invention and disposition of the several figures and groups, joined to great and numerous defects in the drawing and execution of the parts; and we therefore are of opinion that the designer and engraver of it were distinct persons. In several of the figures, especially those of the Maries, we trace much of the same general character which we observe in the *pax* of the Assumption, by *Maso Finiguerra*, and in the sulphurs above described. Upon the whole, we think it probable, that this plate may have been one of the first executed at Florence for the purpose of publication; and that it was engraved after a design of *Finiguerra*, by *Baccio Baldini :* to whom, as we have conjectured, the inventor of Chalcography first taught the process used by him in taking impressions from his engravings.

23. ‘ A Ship, in full sail.’ This piece is interesting, as it presents an early specimen of naval architecture. It is described by Bartsch, vol. xiii. p. 425, and attributed by him to *Baccio Baldini.*

24. ‘ A Satirical piece, respecting the chief governments of Europe;’ the exact signification of which it may not be easy to determine. It is engraved much in the manner ascribed to *Baldini ;* we say in the manner ascribed to him, because considerable uncertainty exists as to the engravings really executed by that artist; as none are marked with his name.

It may be proper to observe, that this print appears to differ in many respects from one of the same subject, described at pp. 110—12 of the thirteenth volume of Bartsch; and that we think it considerably older.

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## ALTOBELLO.

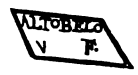


Plate.

25. 'A Dance of Four Cupids.'

The records we possess of the early Italian Schools, make mention but of one artist of the name of *Altobello*. This person was a native of Cremona; where in the latter part of the fifteenth century (and perhaps the early part of the century following), he painted, in concurrence with *Boccaccio Boccacino*, certain stories of the life of Christ, in the Duomo of that city; of which Vasari speaks with praise. The time in which he lived, therefore, corresponds sufficiently well with the style of this engraving. But his family name was *Melone;* a circumstance which, together with the place of his birth, may seem but ill to accord with the letters V. F. engraved under the name of ALTOBELO, upon the tablet which is held by one of the cupids on the left of the piece. Upon this point we have only to repeat the conjecture, offered in our 'Inquiry,' that the first character (which may readily be supposed to include the letters IV.) was intended to stand for the word *inventor*, and the second for *fecit*. Lot 1083 of Sir M. M. Sykes's sale; bought by Mr. Woodburn, for 31*l.* 10*s.*

## BENEDETTO MONTAGNA.

26. 'The Judgment of Midas;' Bartsch, vol. xiii. p. 344. No. 22. This artist was a painter, and a native of Vicenza, where he flourished in the latter part of the fifteenth century, and the first years of the sixteenth. His prints, which are sufficiently numerous, are finished in a crude manner of engraving, with cross hatchings of little curvature, and are for the most part very deficient in softness of effect.

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# EARLY SCHOOLS OF GERMANY AND THE LOW COUNTRIES.

## LE MAITRE DE L'AN 1466.

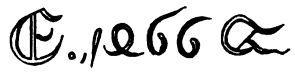

Plate.

THE name of this ancient artist is unknown; and he is styled by Mr. Bartsch, '*Le Graveur de l'An* 1466,' because a few of his plates bear that date. A larger number are marked with the year 1467; and one piece, which was unknown to Bartsch, appears to be dated 1465. We are aware that this last, which is now in the collection of the writer, has been supposed to bear date 1461, and that another very small print by the same artist exists, upon which some have read 1460. But, besides that the last figure of the date, in both these pieces, is not very clearly discernible, the supposition that the years 1460 and 1461 could have been intended, is opposed by the circumstance of our possessing no engraving of the German or Flemish Schools, dated with the years 1462, 1463, or 1464; unless, indeed, it should be admitted as probable, that the last figure of the date upon the last mentioned small print, is, in reality, a gothic 4; the upper part of which, as will be seen in the date upon the specimen here copied, exactly resembles an 0.

The works of this master are very numerous; and, though in the gothic taste of the school and age to which they belong, possess extraordinary merit. He appears to have had a fertile invention, and to have designed with great facility. In finishing his draperies, as well as the naked parts of his figures, especially in the lighter tints, he commonly employs small dots, or very short touches of the graver. His hatchings, in the masses of shadow, are laid extremely close together; so as often to produce the strength required, without the necessity of crossing them by other strokes; and although he sometimes adopts cross hatchings, he seldom, or never, permits them to cross the former range of strokes rectangularly. His style of design bears no small resemblance to that of Francis Van Bocholt, and Israel Van Mecken; and it appears not improbable that they were his disciples. The last mentioned artist, indeed, copied several of his engravings.



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Plate.

27. 'Two Saints, perhaps intended for St. Peter and St. Paul, holding the Sudarium, upon which is expressed the face of Christ.' This piece bears the gothic initials E. S. and the date 1467. Bartsch, vol. vi. p. 33. No. 86. 'Inquiry,' p. 603.

28. 'St. Michael vanquishing the Dragon.'

29. 'The Almighty commanding Adam and Eve to abstain from eating of the Tree of Knowledge.' An extremely interesting specimen of the same ancient artist. Bartsch, vol. vi. p. 4. No. 1. 'Inquiry,' p. 597.

30. 'Two Peasants fighting.' In the back-ground are represented a public house, and a set of nine-pins, which have been the occasion of their quarrel. This piece also appears to be by the master of 1466; but is not noticed by Bartsch.

31. 'Six Gentlemen and Ladies in a Garden; two of them playing at Chess.' This piece, also, bears so striking a resemblance of style to the works of the master of 1466, as to leave, we think, little doubt that it is by his hand. Mr. Bartsch, however, has placed it in his tenth volume, p. 54, amongst the engravings of unknown German artists of the fifteenth century.

M⊄8

32. 'A naked female, supporting a Shield of Armorial bearings.' A circle. We shall offer no conjecture as to the author of this little print; which, in its style of engraving, much resembles the works of the master last mentioned; and yet bears a mark very similar to that of Martin Schongauer.

B⊀8

33. 'An Old Beggar-Man, wheeling an Old Woman in a wheel-barrow;' marked with the gothic initials, B. S. which it was formerly thought might be intended to signify *Bartholomew Schon* or *Schongauer*, a supposed brother of Martin Schongauer. It is now believed, however,

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Plate.

that the last mentioned artist had no brother of that name. Bartsch, vol. vi. p. 75. No. 20.

## ISRAEL VAN MECKEN.

BORN 14 . . DIED 1503.

Heinecken, at page 226 of his ' Idée Générale,' mentions a tradition of which he was informed at Bocholt, that two artists of the above name and surname, father and son, resided there in the fifteenth century ; that the former was by profession a goldsmith, and that the latter, who was an engraver, died there in the year 1523 ; a date, of which the third figure is, probably, a mere error of the press. The truth of this tradition, so far as relates to the existence of the two Israels, has been generally thought to be confirmed beyond dispute, by two engraved portraits ; the one representing the father, the other the son. Of the genuineness of one of these portraits, there is no doubt. The print represents the bust of the artist and his wife, dressed in the costume of the time ; and in the margin at bottom is inscribed, *Figuracio facierum. Israhelis. et Ide ejus Uxoris.* But we cannot say the same of the other, which we have lately had the opportunity of examining, and which seems to us to be no more than a fanciful delineation of an old Turk's head, with an immense turban and a long beard. It is true that we read under it, *Israel Van Meckenen Goltsmit ;* but this, we are satisfied, is to be considered as merely the signature of the artist to his work; who, upon other pieces, signs himself *Israel Van Mecken ; Israel V. M. tzu boeckholt ; I. V. M. ; I. M.*, or *Israel*, only. Had it been intended for the portrait of either of the supposed Israels, the dress, we think, would have been different, and the inscription would probably have been, *Figuracio faciei Israelis*, &c. or to that effect. On the whole, these two prints appear neither to confirm nor contradict the above tradition ; and it becomes very possible that, according to the opinion of Bartsch, the whole of the numerous engravings which we possess, marked in the above various manners, (being altogether not less than 220 pieces) may be in reality the work of one and the same artist ; who, in the latter part of a long life, became ennobled ; and therefore prefixed the

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Plate.

monosyllable *Van* to his surname, upon such plates as he engraved, or re-published, afterwards. The works of Van Mecken are of a very gothic character; and some of them appear to be very ancient.

34. 'A young Man endeavouring to wheedle an Old Woman out of her money.' Half-length figures. Bartsch, vol. vi. p. 266. No. 169. This is probably a somewhat early performance of the artist.

35. 'A young Cavalier and a Lady,' whole-length figures, dressed in the fashion of the time. Bartsch, No. 182.

36. 'A Monk, and a Female' in a religious habit. Bartsch, No. 176. These two pieces are part of a set of costume, and are amongst the artist's best works.

37. 'A Ship;' an interesting specimen. Bartsch, No. 196.

38. 'An Ornament of Foliage.' At the top is seen a bee and a spider; and below is represented a combat of savages. Upon two scrolls, one on each side, are these inscriptions: *Flore pulchro nobili apes mella colligunt. Ex hoc vermes frivoli virus forte hauriunt.* Bartsch, No. 207.

## MARTIN SCHONGAUER.

M & S.

BORN, 1453.* DIED. 1499.

This eminent artist was a native and resident of Colmar, and independently of his talents as an engraver, enjoyed the reputation of being one of the best painters of his time. Sandrart relates, that he was upon terms of intimate correspondence with Pietro Perugino, the master of Raffaello; and we are informed by Vasari, that the great Michelangiolo Buonaroti, when a youth, was so delighted with his print of 'St. Anthony

* For the grounds upon which the birth of Schongauer is here dated in 1453, the curious reader is referred to p. 638, and following pages, of our 'Inquiry,' so often cited.

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Plate.

tormented in the air by devils,' that he copied it with great diligence in colours.

His engravings, which amount in the whole to nearly 120 pieces, display great fertility of invention; and bear evidence, notwithstanding the meagreness of form which pervades the naked parts of his figures, (and which was the fault of the time rather than of the artist), that he was an expert designer, and a diligent observer of nature. Many of the heads, in his Scriptural representations, are very expressive; and his Madonnas, female saints, and angels, possess a certain gracefulness of deportment, and purity of character, which render them peculiarly attractive.

39. 'The Madonna seated with the infant Saviour in her lap.' Bartsch, vol. vi. p. 134. No. 32. This piece was copied by Israel Van Mecken.

40. 'A Peasant driving a loaded Ass, followed by its Foal.' Bartsch, No. 89. This also was copied by Van Mecken.

41. 'A piece of Ornamental Foliage, in which an Owl is introduced devouring a small bird.' Bartsch, No. 108. The same design was also engraved by F. Van Bocholt. Schongauer's plate was probably the original.

42. 'Three half-length figures, a female and two men, in conversation;' *very gothic.*

This piece is one of a considerable number of early engravings, which, though marked with the initials of Schongauer, are not believed to be the genuine productions of his hand. Mr. Bartsch describes it at p. 174 of his sixth volume. The original plate is said to have been preserved in the cabinet of the late Mr. de Praun of Nuremberg.

## PLAYING-CARDS, *à la Trappola.**

The following forty-seven plates are copied from a set of Playing Cards, nearly complete, which appears to have been engraved either in

* See, upon the subject, Mr. Singer's 'History of Playing Cards;' though we do not consider what he has said respecting cards *à la Trappola*, to be very satisfactory. The term *trappola* is Italian, and in that country cards of this kind appear to have been first used.



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Plate.

Germany or the Low Countries, in the fifteenth century. Breitkopf inserted copies of nine of them in his work upon the Origin of Playing Cards; and Bartsch, p. 76—80, of his tenth volume, describes the whole; which then were in the collection of Count de Fries, at Vienna, and are now in the possession of Mr. Woodburn.

The Suits (as in the *Trappola* cards anciently, and even now, used in Italy) are *Spade*—Swords; *Coppe*—Cups; *Denari*—Money; (in place of which, however, the artist has fancifully represented pomegranates); and *Bastoni*, or Clubs. The entire pack originally consisted of fifty-two pieces, as in the playing-cards used by us at this day.

SPADE—SWORDS.

43. The Ace, I. Represented by a sabre, with a scroll twisted round it, where on are certain characters which we are unable to decipher.

44. The Deuce, II. Below is a hermit, apparently asking alms of a lady.

45. The Three, III. At bottom is a sow, with her pigs.

46. The Four, IIII. Above are three birds; and below are two warriors on horseback.

47. The Five, V. This piece is ornamented by the figures of three monkeys.

48. The Six, VI. The ground around the sabres ornamented by twisted foliage.

49. The Seven, VII. Ornamented by the figures of two children playing.

50. The Eight, VIII. A peasant is here represented addressing himself to a lady.

51. The Nine, VIIII. St. George here appears combatting the Dragon.

52. The Ten, X. The ten in this suit, as in the three others, is distinguished only by the Roman numeral, at top; one of the suit, only, being represented upon a banner; which, in this piece, is supported by an armed warrior.

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Plate.

53. The Cavalier. Represented by a man armed with a shield and a sabre, on horseback.

54. The Queen. A standing figure, with a sabre in her right hand.

55. The King. He is seated on his throne, and holds the sword of justice.

COPPE—CUPS.

56. The Ace, I. Represented by an ornamental fountain, on the brink of which are seen two men with hawks, and above two cupids.

57. The Deuce, II. At the bottom is represented a fool; and above are a gentleman and a lady.

The Three, III. Wanting.

58. The Four, IIII. Above is the figure of a man with a turban, kneeling.

59. The Five, V. On either side is seen a warrior armed with a sword and a lance.

60. The Six, VI. In this piece four children are introduced playing.

61. The Seven, VII. Seven cups of various shapes, without any extraneous ornament.

62. The Eight, VIII. In the middle of this piece is represented a lady playing with a bird.

63. The Nine, VIIII. At the bottom is seen a tumbler, who appears drinking out of one of the cups.

64. The Ten, X. A single cup upon a banner, which is supported by a lion.

65. The Cavalier. A young gentleman on horseback, holding a cup in his right hand.

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Plate.

66. The Queen. A lady standing, with a cup in her right hand.

67. The King. Seated on his throne, and supporting a cup with both his hands.

DENARI, OR MONEY, REPRESENTED BY POMEGRANATES.

68. The Ace, I. Above are five birds; and within the pomegranate are represented two children quarrelling for the seeds.

69. The Deuce, II. Five children are here introduced, the body of one of which is half hid within one of the pomegranates.

70. The Three, III. Ornamented with the figures of three children and two birds.

71. The Four, IIII. In this piece are represented five children, two of which, seated within pomegranates, menace each other with bows and arrows.

72. The Five, V. On either side is the figure of a wild man, and in the middle is an infant dwarf, seated within a pomegranate.

73. The Six, VI. Decorated with various fanciful figures; amongst them a naked man and woman, and a monkey.

74. The Seven, VII. At bottom is a fool; and above are two spirited figures of boys fighting.

75. The Eight, VIII. This piece is ornamented by eight birds.

The Nine, VIIII. Wanting.

The Ten, X. Also wanting.

The Cavalier. Also wanting.

76. The Queen. A standing figure, holding a pomegranate in her right hand.

The King, wanting.

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BASTONI, OR CLUBS.

Plate.

77. The Ace, I. Two men sawing the trunk of a tree.

78. The Deuce, II. Below is a naked woman with a child, supporting a shield of armorial bearings. The idea of this group seems to have been taken from one of a set of circular prints by Schongauer: from which it appears, that these cards cannot be more ancient than his time.

79. The Three, III. In this piece is represented a centaur combatting two dragons.

80. The Four, IIII. Decorated by the figures of three children.

81. The Five, V. At top are two birds; and below are the figures of three children.

82. The Six. Below are two naked children, carrying a third in their arms.

83. The Seven, VII. Near the top are two birds, and at bottom is an ornament of foliage.

84. The Eight, VIII. The staves of wood in this piece, as in the following, are ingeniously platted together. At top are two children, one riding on the shoulders of the other.

85. The Nine, VIIII. This piece has no other ornament than a scroll at top.

86. The Ten, X. A banner, supported by a griffin.

87. The Cavalier. Represented by a warrior on horseback, armed with a club.

88. The Queen. She is standing, and rests with her right hand on the branch of a tree.

89. The King. He is seated, in profile, upon his throne, and supports the branch of a tree with his right hand.



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Plate.

90. 'A Turkish Warrior on horseback.' By an unknown artist. Bartsch, vol. x. p. 52. No. 28.

This piece appears to have been executed, in great part, with what is termed by engravers, the dry point; it is touched with great spirit; and evinces, in every part, the hand of a master. Bartsch supposes it to have been engraved upon some softer metal than copper; and we are of the same opinion. The name of the artist, as has been said, is unknown. Judging from the style of the present specimen, we should conjecture that he lived at the close of the fifteenth, and the commencement of the sixteenth centuries.

According to Sandrart, the above initials denote an artist whom some call Martin Zink, and others, Martin Zatzinger. Another writer styles him Mathias Zingel. All this, as Bartsch observes, is sufficient to shew that his real name is unknown. Some of his engravings are executed with considerable delicacy of workmanship, but in a very dry manner. It is conjectured, from the subjects of two of them, that he resided at Munich.

91. 'Solomon's Idolatry.' Marked with the Gothic initials M. Z., and the date 1501. Bartsch, vol. vi. p. 371. No. 1.

## URSE GRAF.

An artist of Basle of the beginning of the sixteenth century.

92. 'Death seated upon a tree; and, below, two soldiers, and a lady with her lap-dog.' The original of this piece is engraved in wood, and bears the monogram of the artist, composed of a G. and a V., with the date 1524. Bartsch, vol. vii. p. 465. No. 16.

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Plate.

93. The above initials are said to be those of FRANCIS STOSS, or STOLZIUS, an artist of Germany, who flourished about 1475. Bartsch has specified three engravings by this artist, all of which are of extreme rarity. The description which he gives of the original of this fac-simile is 'The Madonna standing, having the infant Jesus on her left arm' and holding with the right hand an apple.' The engraver's signature is at the bottom of the plate towards the right.

## THE HOPFERS.

Three artists of this family appear to have engraved, or rather etched, a very considerable number of plates, about 1520—1530; but where they resided is uncertain; though some writers conjecture it to have been at Augsburg. Their plates, though in a very gothic state, evince considerable ability; especially those of David, or Daniel, and Jerome Hopfer.

### DAVID, OR DANIEL HOPFER.

D. H.

94. 'St. Rock, seated on a throne, and attended by a ministering Angel.' This piece appears to have escaped the notice of Bartsch.

### JEROME HOPFER.

·I·H·

95. 'The portrait, in profile, of the Sultan Soliman.' Bartsch, vol. viii. p. 520, No. 57.

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Plate.

96. ‘ The portrait of Charles V.’ Bartsch, No. 58. Below is an inscription, with the initials of the artist, and the date, 1520. The black ground, upon which the ornaments behind the head of Charles, and the letters of the inscription, are represented, is remarkable ; and appears to have been produced by the same kind of process which was often employed by the armourers and other artificers who worked on steel. The works of the Hopfers furnish other instances of the same kind.

## LAMBERT HOPFER.

97. ‘ A triton conducting a sea monster, upon the tail of which is seated an infant ;’ rudely etched. Bartsch, p. 531. No. 27.

The artist by whom the five following pieces were engraved, is known only by the initials H. L., accompanied in some instances with the date, 1533. His engravings are executed with great delicacy of workmanship, and the designs they represent appear full of original fancy.

98. ‘ Angels bearing the instruments of Christ’s passion.’ Bartsch, vol. viii. p. 35. No. 2.

99. ‘ St. George victorious over the dragon.’ Bartsch, No. 3.

100. ‘ The Man of Sorrow, otherwise Jesus Christ, crowned with thorns, standing at the foot of the Cross.’ Above, on the left, is a small tablet, suspended from a nail that is driven in the stem of the cross, and on the right, at the top of the print, the date, 1533. Bartsch, No. 1.

101. ‘ The Decollation of St. Dorothea.’ She is kneeling before the High Priest, who is standing on the right, while an executioner, with a sword

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Plate.

uplifted, is about to decapitate her. The subject is compressed into an oval form, surrounded by a wreath, formed of foliage and fruit; from the top of which is suspended a small tablet, bearing the signature, and at the bottom of the piece the date, 1533. Bartsch, No. 4.

102. 'A man, and a woman who has an infant in her arms.' Each partially covered by a piece of loose drapery. The head of the man is adorned with wings. The woman with her right arm holds her infant, and at the same time sustains a spindle. At her feet lies a tablet, on which is expressed the above signature. Bartsch, No. 9.

N. H.

103. The initials here represented are considered as applying to one of the family of the *Hopfers* of Augsbourg, whose christian name is supposed to be *Nicholas.*

They are found affixed to several engravings, of which Bartsch specifies twelve. This represents the Almighty appearing to Jeremiah the prophet, and predicting the fall of Jerusalem. This piece is dated 1525. All the engraved productions of this artist that have hitherto been discovered are dated in one of the following years, 1523, 1524, 1525.

104. 'The Madonna and infantJesus.' Mr. Bartsch notices a second engraving with the same signature, representing the Madonna giving fruit to the infant Saviour, also a wood-cut of Hercules and Omphale. Of the signature itself he offers no elucidation, nor can we adduce any that is satisfactory. The artist was, in all probability, a Fleming or a German, as the style of art accords in some degree with both, at the period in which the print is dated.



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D☆V

Plate.

105. The above signature, affixed to engravings, bearing the dates of 1522 to that of 1526, is that of a Flemish painter, named *Dierich*, or *Theodore Vander Star*, of which Bartsch denotes in tom. viii. of his "Peintre Graveur," nineteen pieces. Of these, fac-similes of two of them are here given. The first of which is a drummer in his military costume. In the distance is seen a building, and to the left of it a round tower. In the centre, at the top of the print, is the artist's usual signature, and the date, Oct 14, 1523. Bartsch, No. 17.

106. The second piece represents a drummer in a state of intoxication, and eyeing with regret the emptiness of the tankard he holds with his right hand, while his left foot is supported on his drum. The date, as above, signifies March 8, 1525.

## JOANNES DU-VET.

Professionally a goldsmith, rendered himself in some degree eminent as an engraver.

We consider him as a native of France, and he ranks as one of the very earliest essayists in Chalcography in that country, being born in 1485, and died in 1564.

107. The fac-simile here shown, is that of the Annunciation of the Virgin Mary. It is composed in a way peculiar to the artist's talent in design, which no doubt formed a portion of his labours in the decoration of gold and silver articles of his manufacture. On the pilaster to the right, we discover the date, 1520. The original print is of great rarity, of which the transcript here produced is in admirable accordance to the very tone and touch of the artist.

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## JACOB BINCK.

Plate.

Of Cologne, flourished in 1530.

108. The accompanying piece by this artist, represents two soldiers gambling in the presence of an ensign and an halberdier. The works of Jacob Binck are numerous, of which many are remarkable for the purity of the drawing of the figure, he having had the advantage of improvement in the schools of Italy, and more especially in engraving under the able conduct of *Marc Antonio Raimondi. A correct Catalogue of this artist's works will appear in Part IX of Mr. Dodd's Universal History of Artists.*

## GREGORY PEINS.

Born at Nuremberg about the year 1500, and died at Breslau in 1550.

109. The production here represented is considered to be that of his own portrait. Bartsch insists that the true name of the artist is George, and that the print here represented is not the work of his hand, but of some contemporary artist, who by mistake has inserted *Gregory* for *George.*

## AUGUSTIN HIRSCHVOGEL.

110. This artist, who is described as a painter in glass and enamel, was a native of Nuremberg, in which city he exercised his talent with more than usual success, within the period of 1540-50.

He displayed considerable ability in etching, as this fac-simile of the 'Death of Cleopatra' exemplifies. It will be observed, in the examination of this production, that his style of art and tact of execution agree, in some respects, with that adopted by *Giulio Campagnola,* and that especially in the introduction of the shadows to his figures, by the stippling mode of using the point. The landscape, though lightly touched, expresses at once the locality of the scenery, and the able manner in which it has been effected.

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## HANS SEBALD LAUTENSACK.

Plate.

111. The son of Paul Lautensack, a painter of Nuremberg, flourished from 1544 to 1560, in his native city. From the two fac-similes of his etchings, here represented, it will be observed that his style assumes a degree of peculiarity that borders a little on that of *Hirschvogel.* His scenery partakes of the local character of his country, of which he has afforded us several examples in his etchings. The one of upright form is that described by Bartsch at No. 26 in the Catalogue of the etchings
112. of this artist, and the one of oblong shape is that of No. 41. See Bartsch, tom. ix. p. 207.

## VIRGILIUS SOLIS.

113. The portrait here represented is that of the celebrated engraver in wood, and on metal, *Virgil Solis.* The signature B. I. is that of *Bartholomew Jamnitzer,* a pupil of his.

114. The above monogram is ascribed by Professor Christ to Remius Rodius, an engraver who, in all probability, lived at Venice about the middle of the sixteenth century, and there exercised his talent in engraving a few pieces from the paintings of *Titian.* However, these are but partially known, and, although P. Christ notices five productions of his hand, one of which he denotes as the 'Massacre of the Innocents,' and to which he asserts that the above names are affixed, yet Bartsch only specifies two, namely, that of the subject before us, 'Judith with the head of Holofernes,' and 'Esther before Ahasuerus.' It is perceptible from this specimen, that the burin of the artist partakes of that firmness of execution we find prevail in the works of *Agostino da Musis,* under whom there is reason to believe he derived his precepts.

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## BERNARD ZAN.

Plate.

Nothing, we believe, is known concerning this artist, save what may be collected from the first of the following specimens; viz. that he was a goldsmith of Nuremberg, and lived in 1580.

115. 'The title to a set of Goldsmith's ornaments;' very delicately executed with dots. 12. STICK. ZUM. &c. BERNHART ZAN GOLDSCHMID GESEL. INN NIERNBERG, 1580.

116. 'A larger piece, in the same manner, in which are introduced grotesque masks.'

117. 'A design for a chased tankard.'

THE END.

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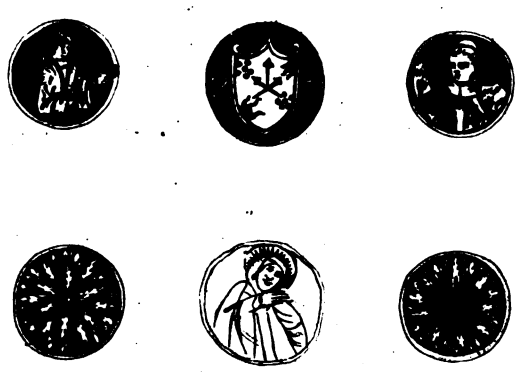

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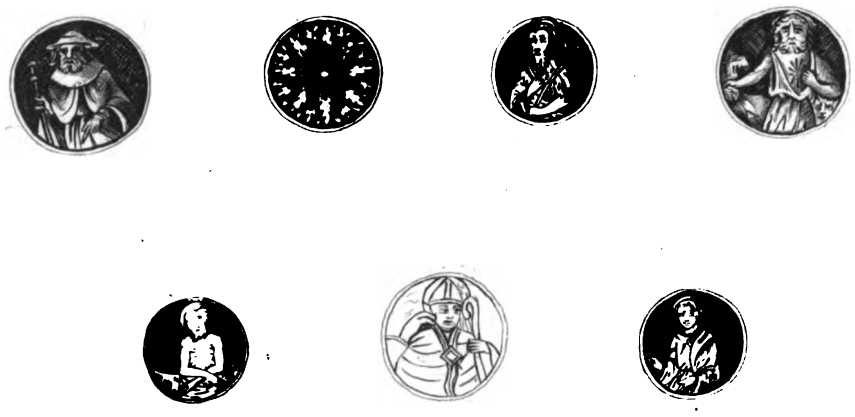

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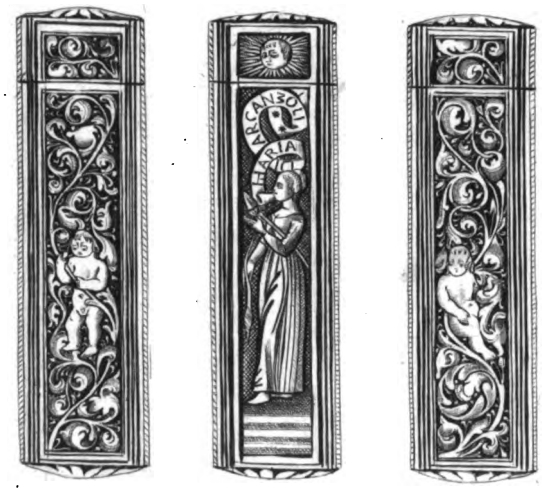


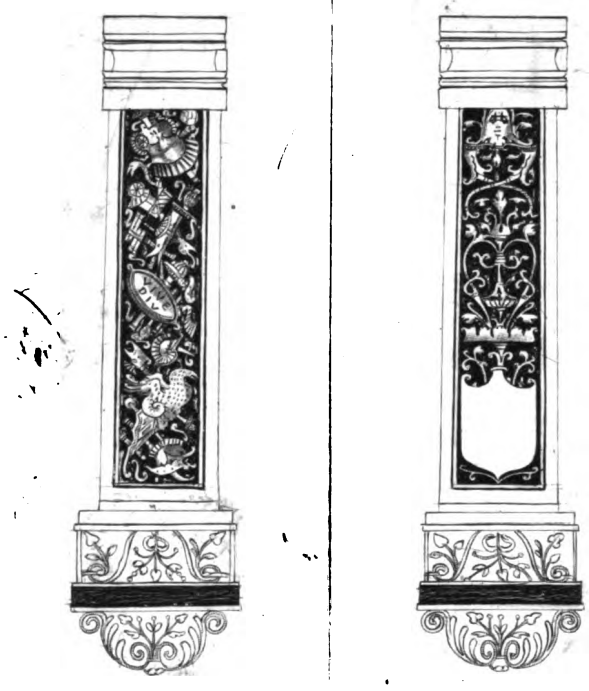

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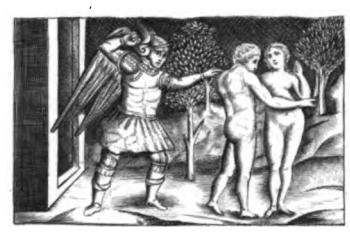

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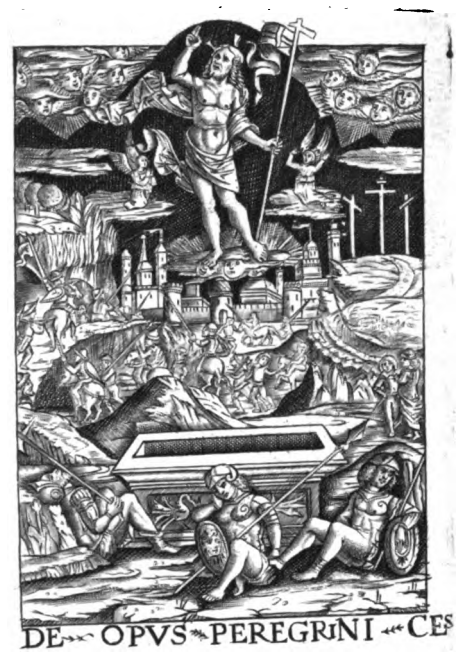


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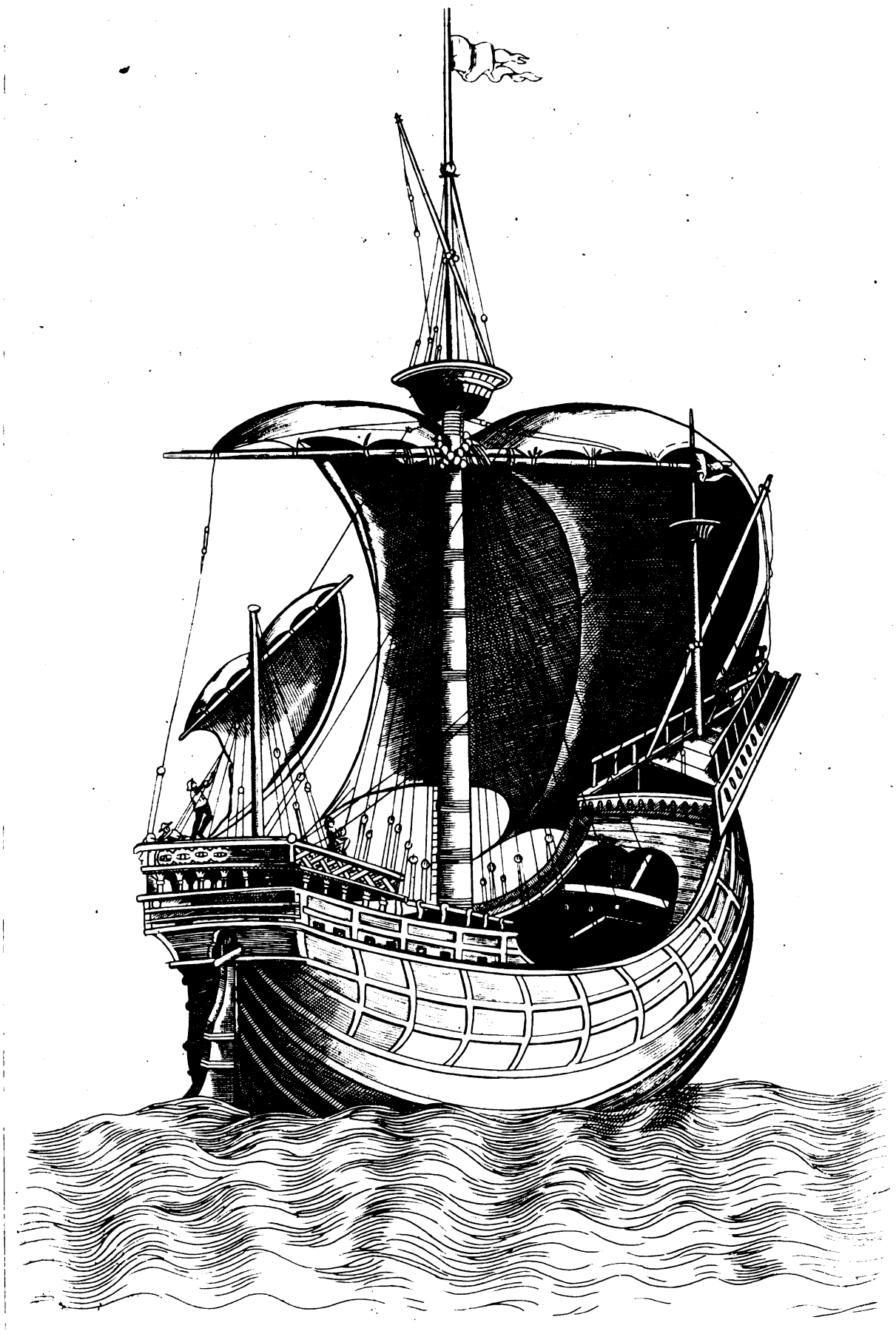

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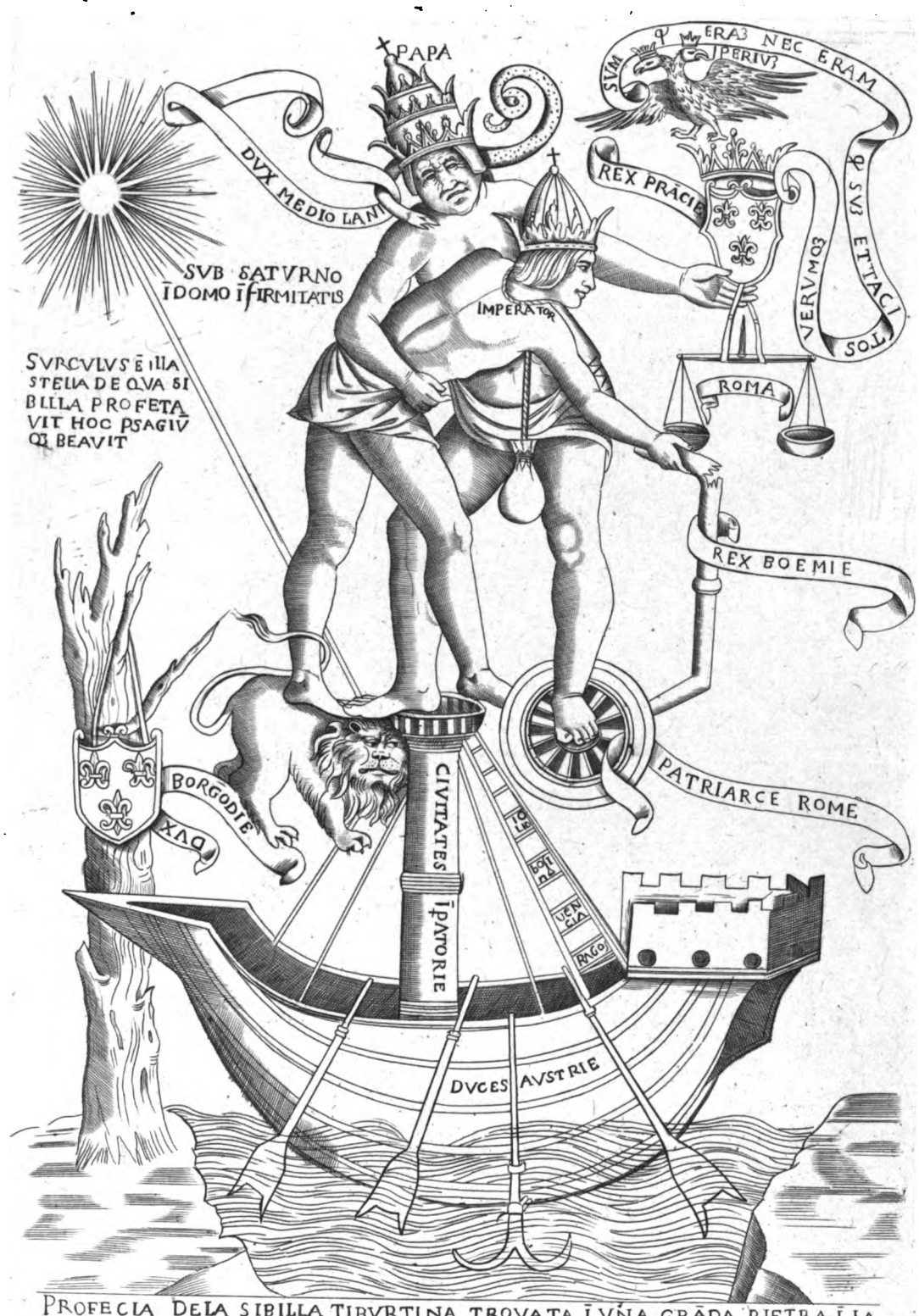


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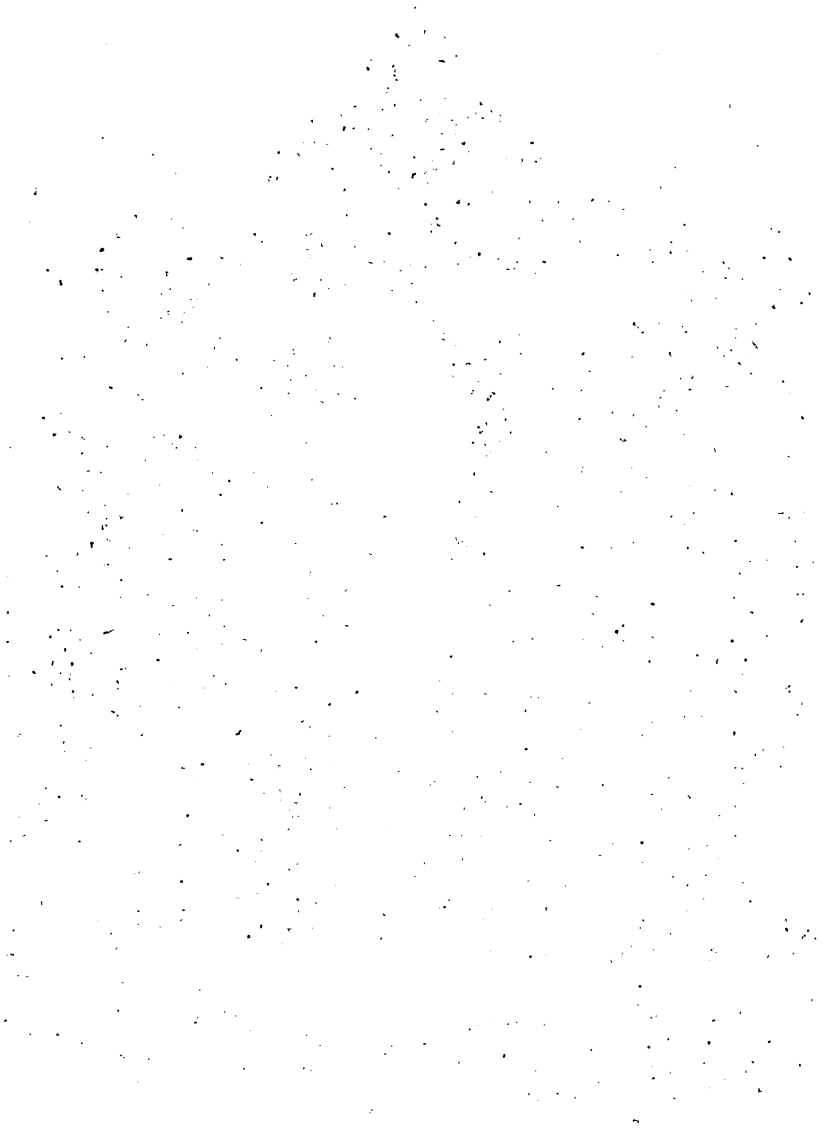

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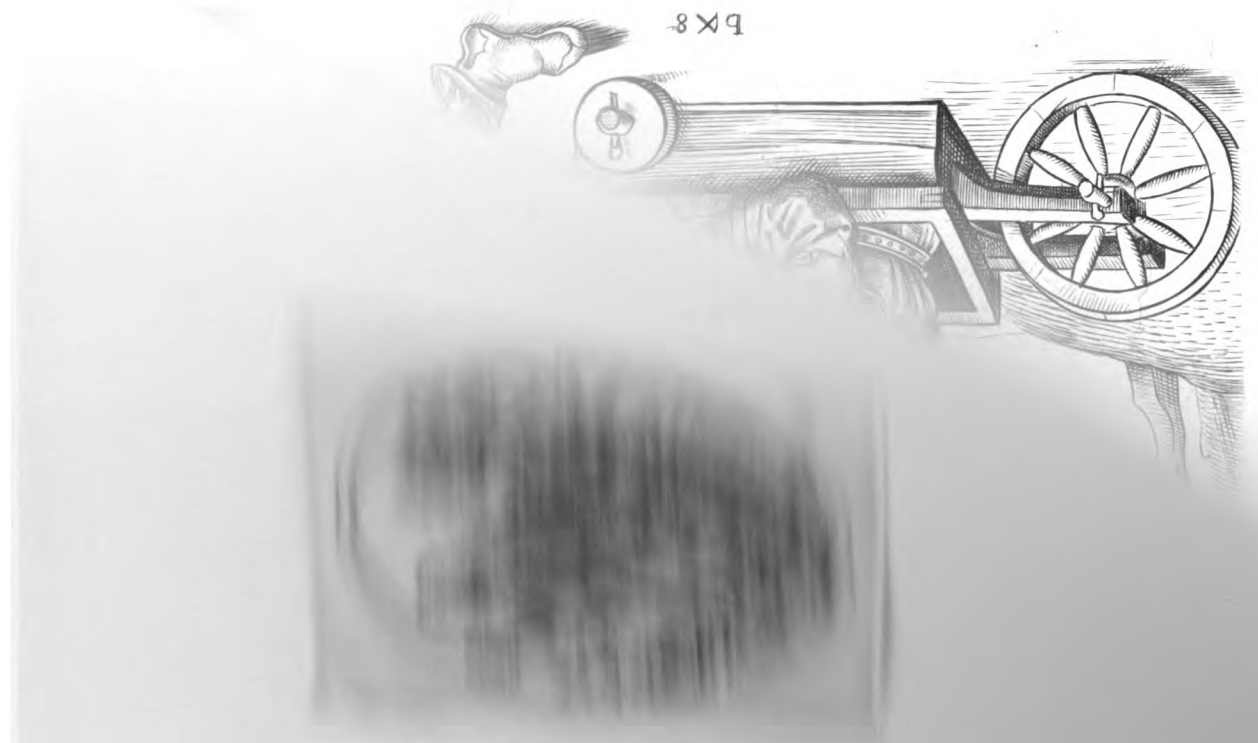

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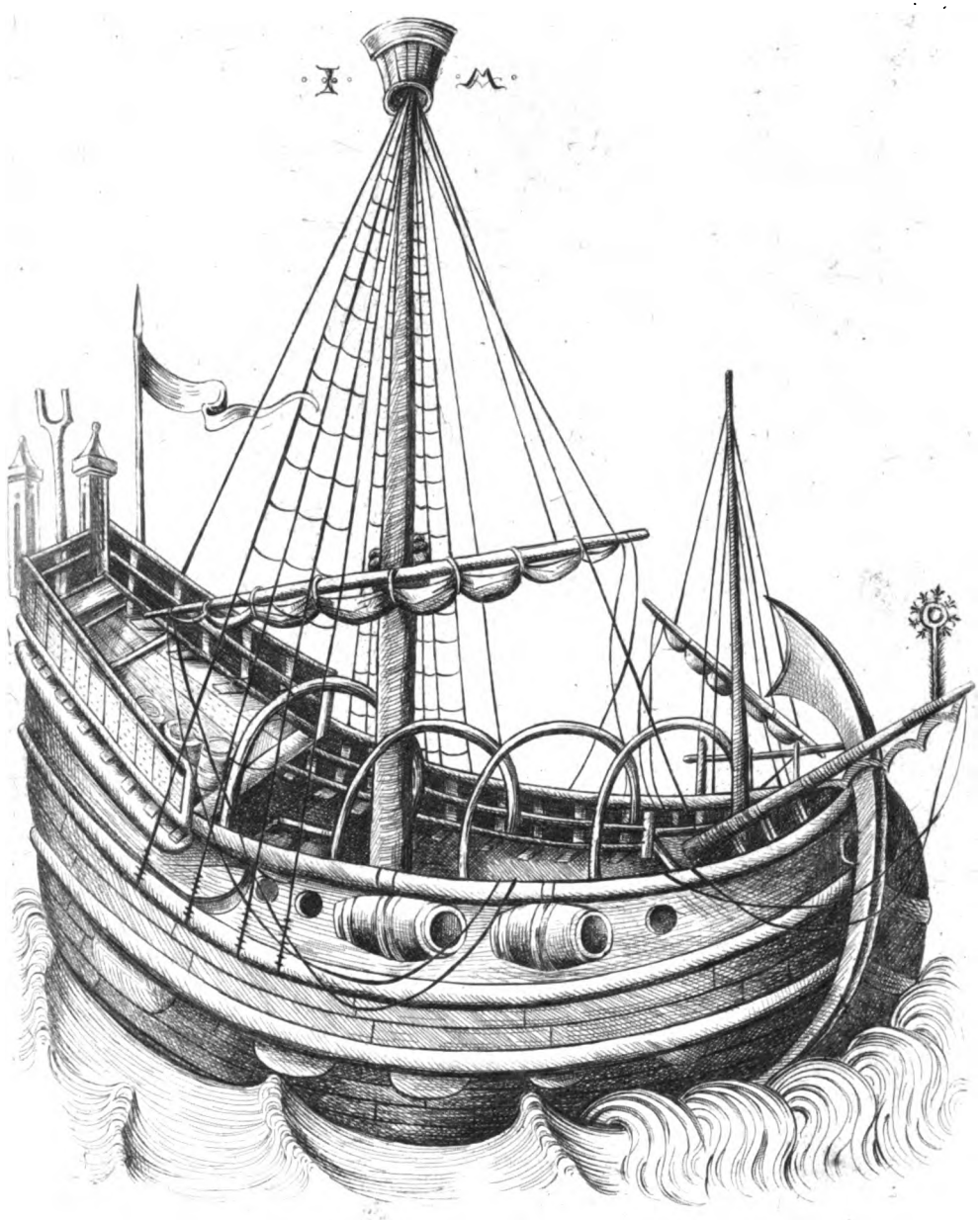


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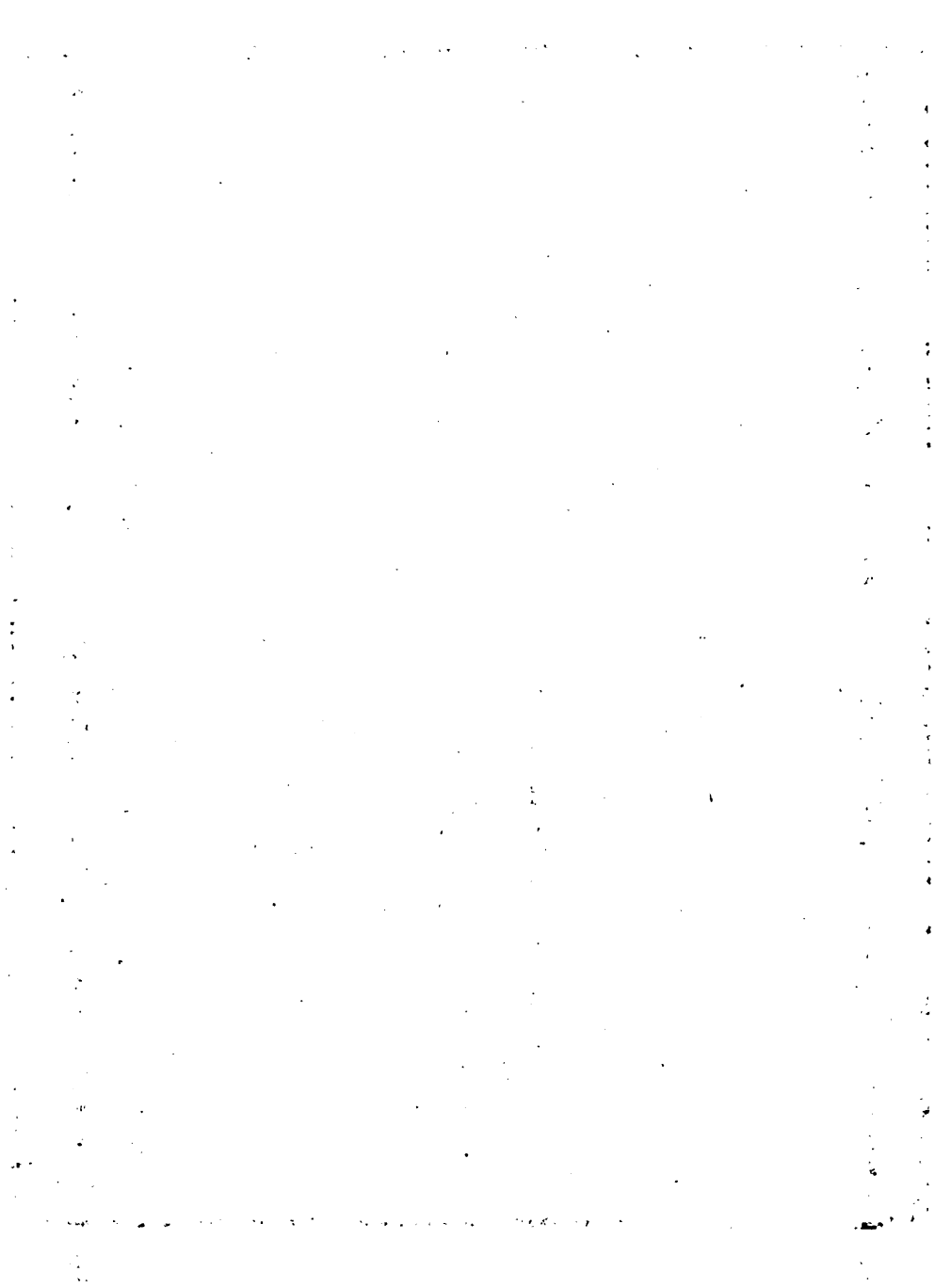

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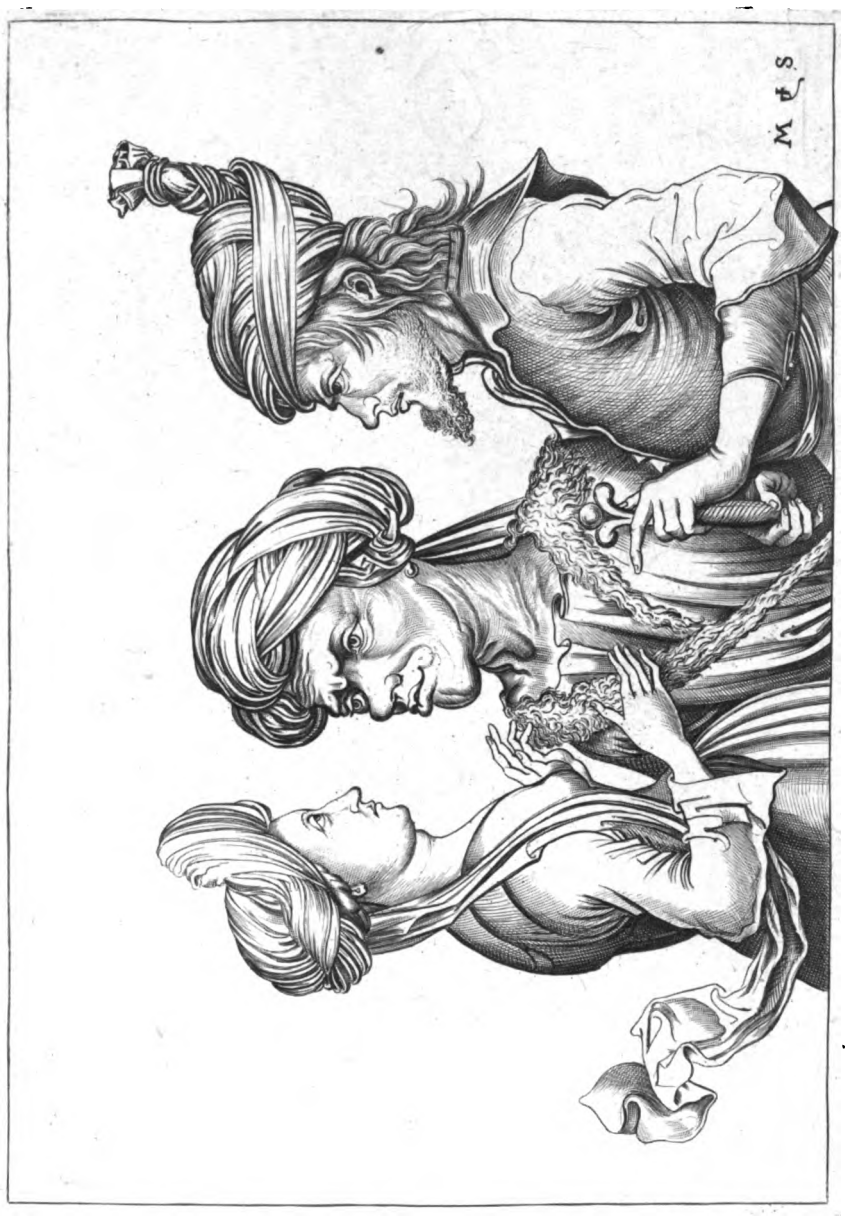


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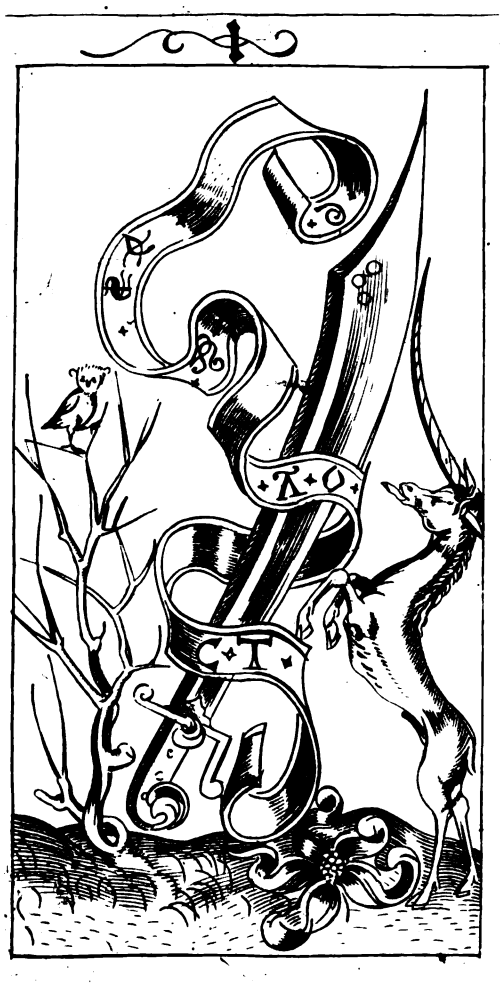

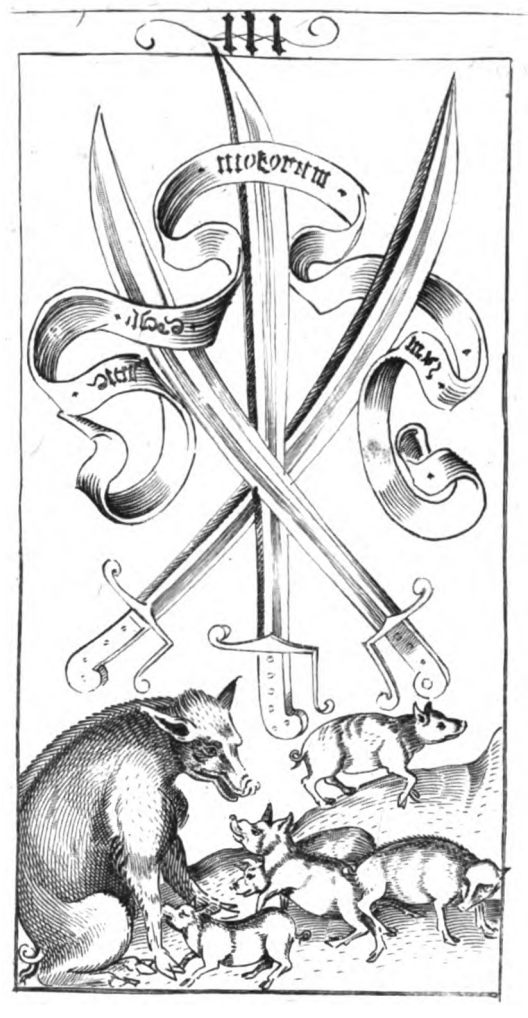


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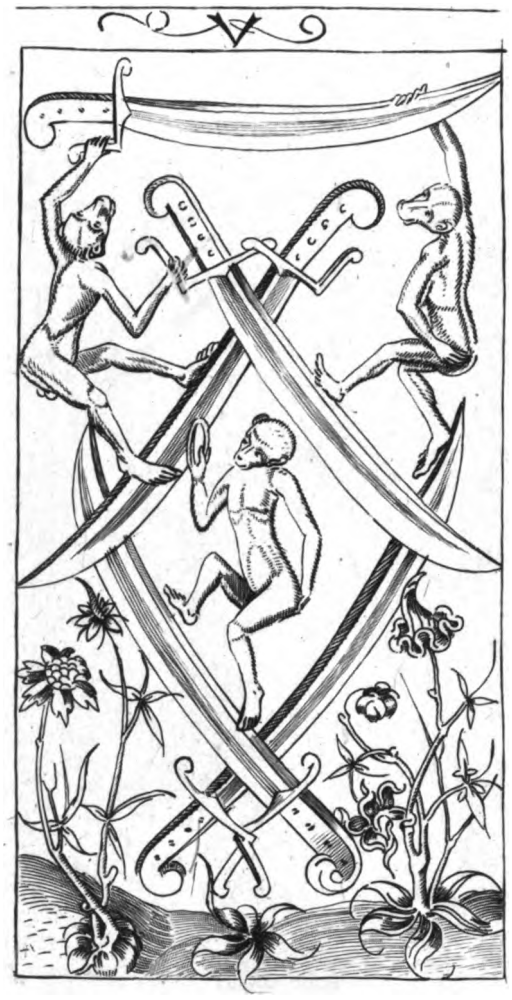

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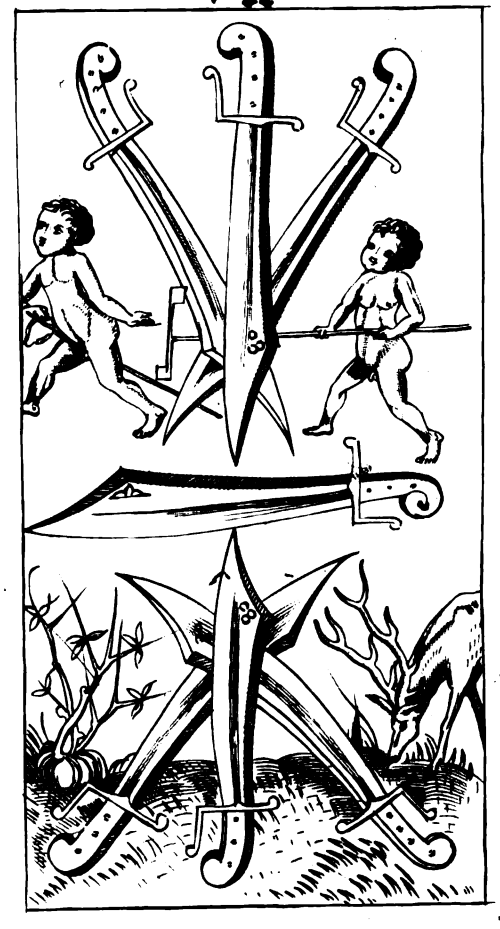

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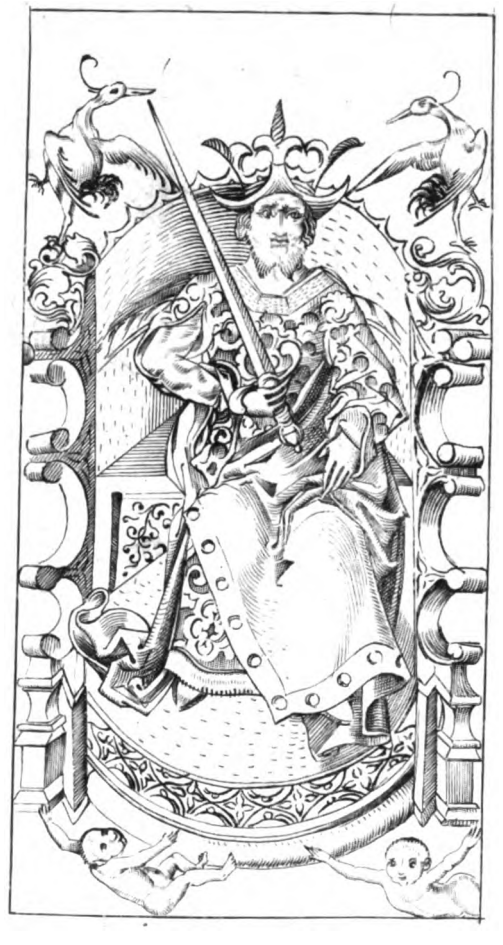

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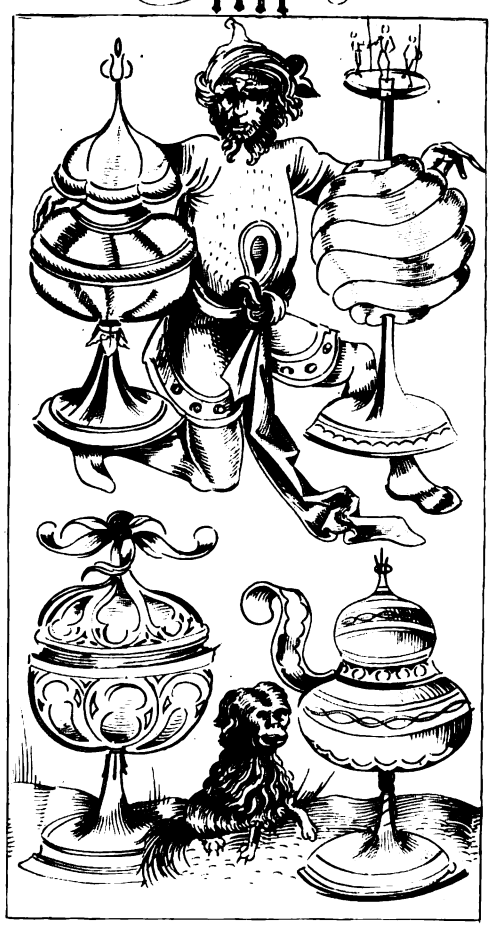

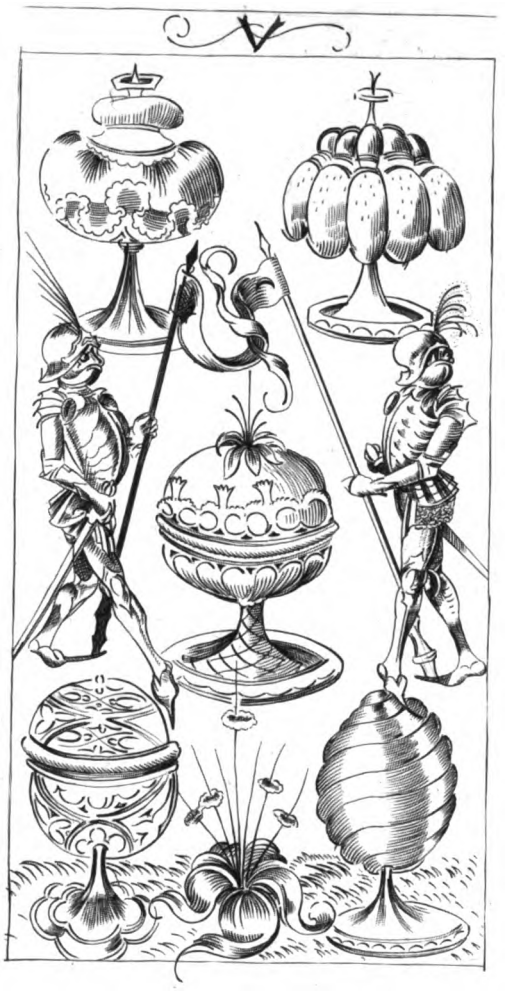

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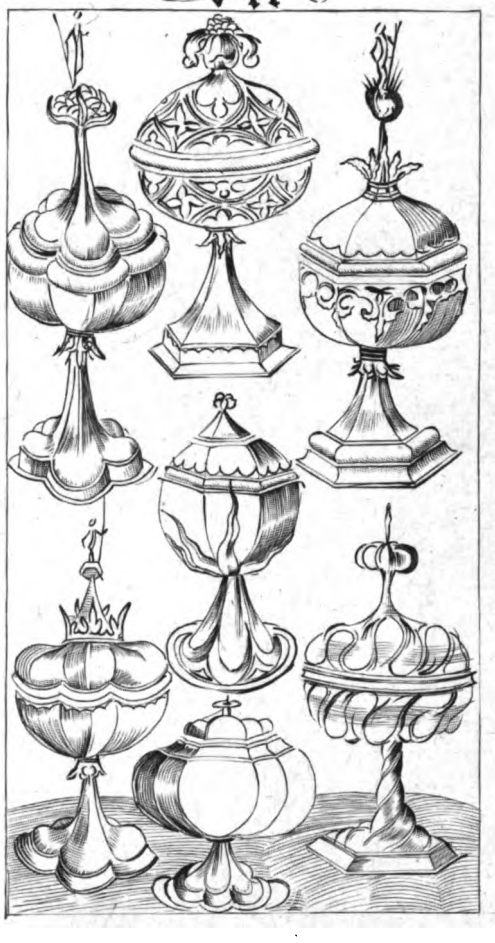

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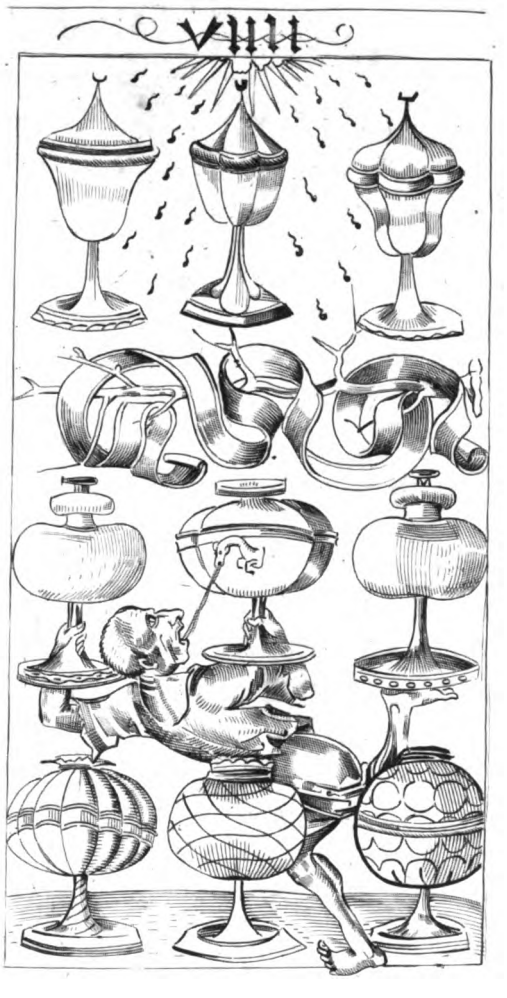

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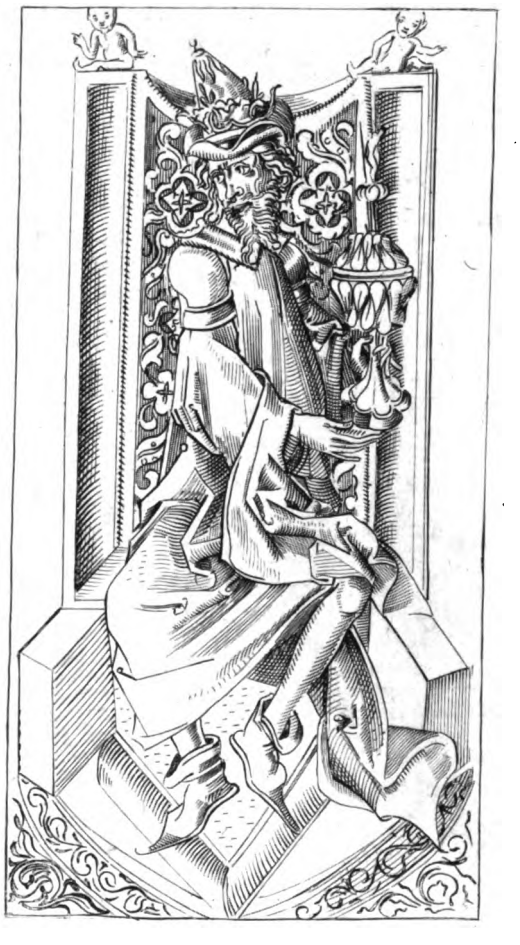

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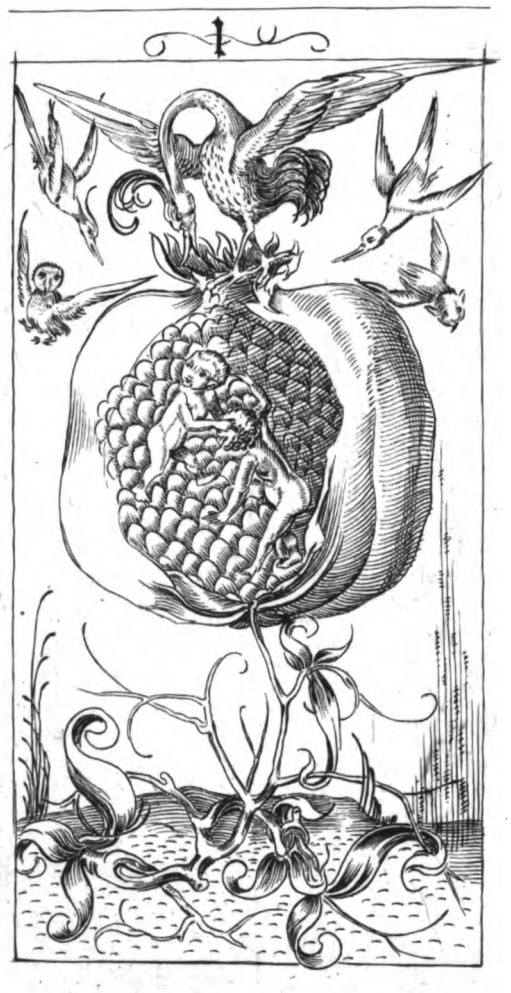

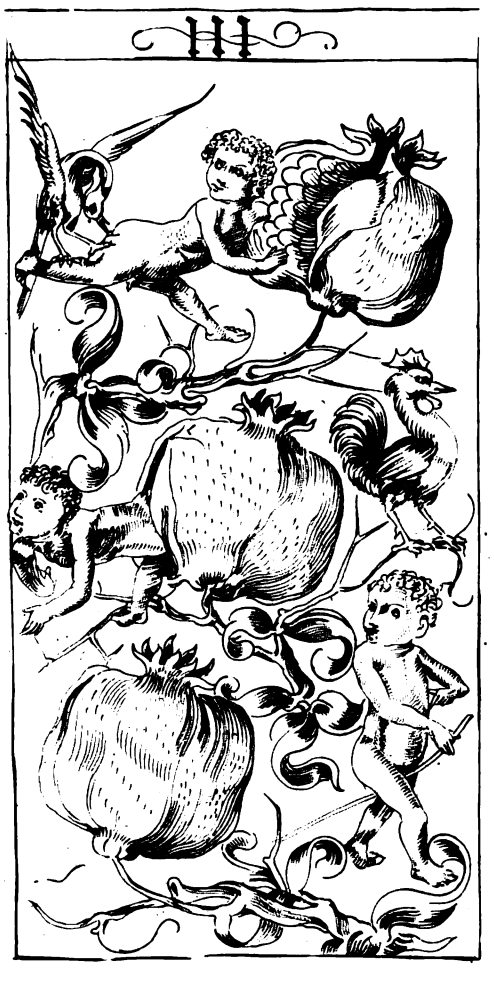


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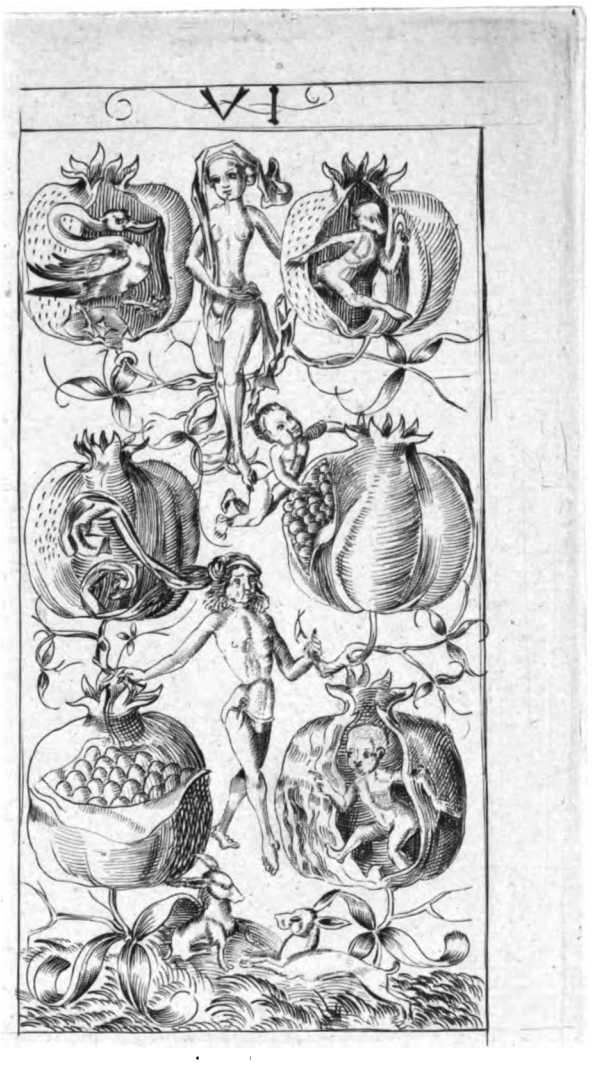

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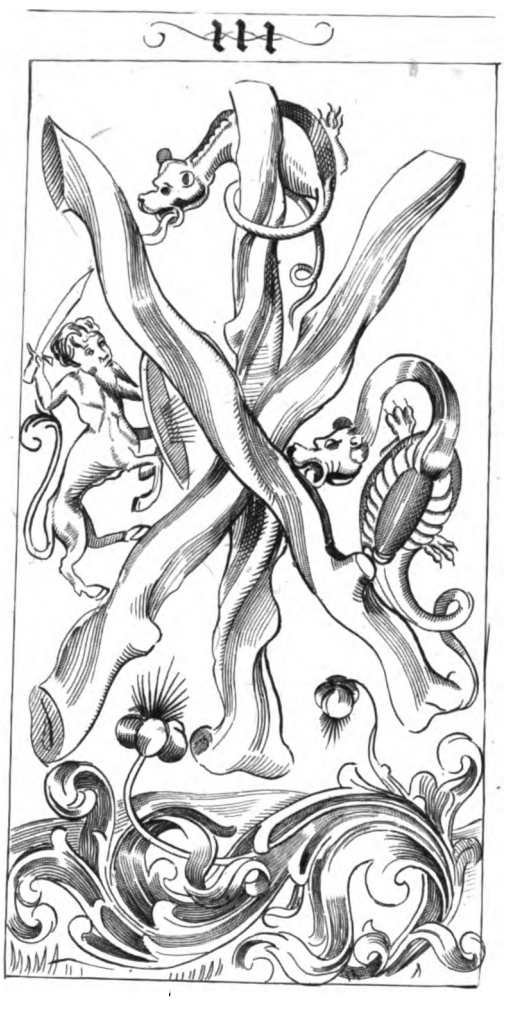

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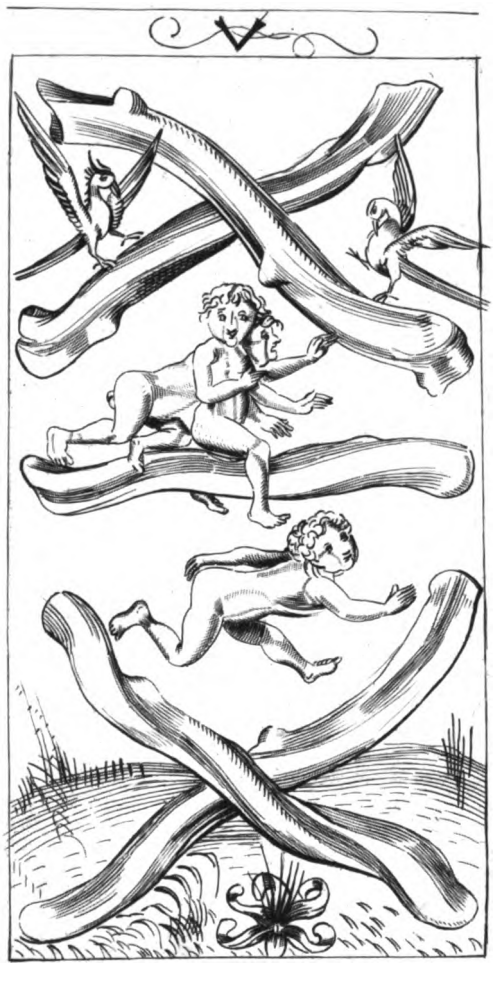

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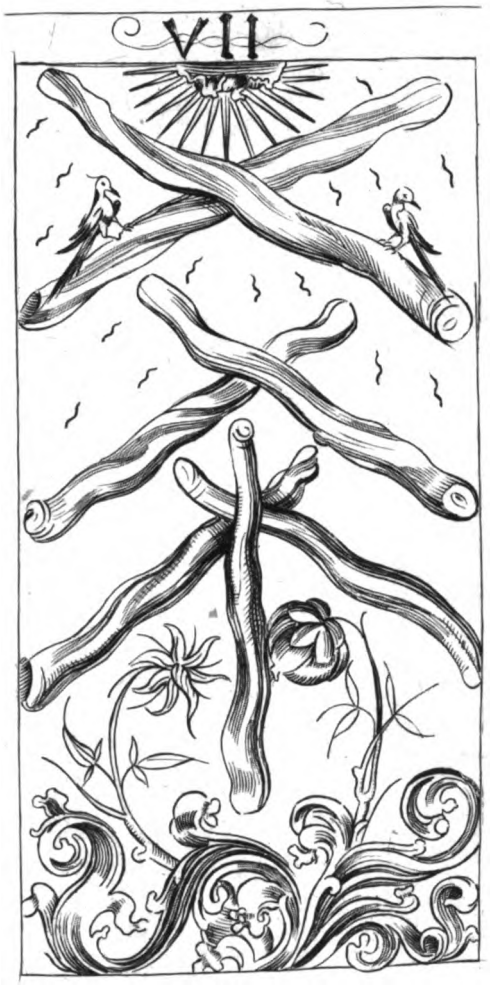


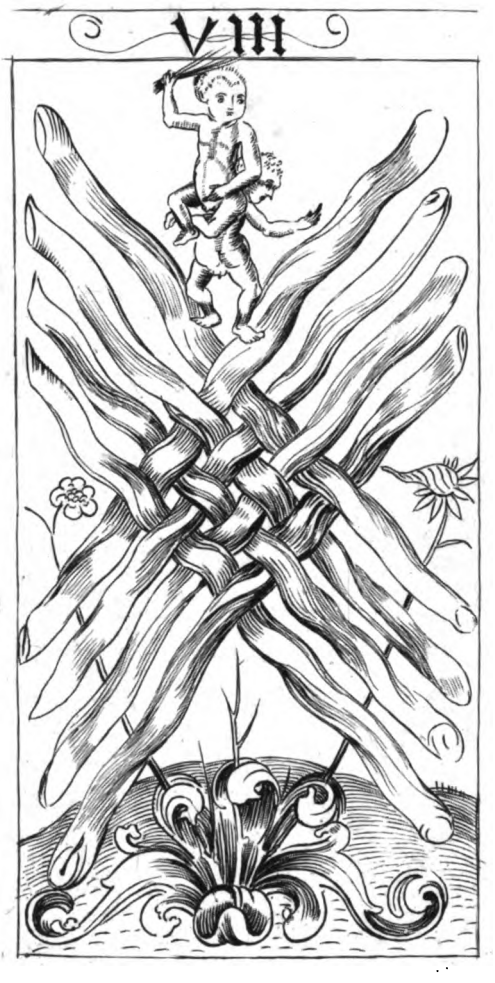


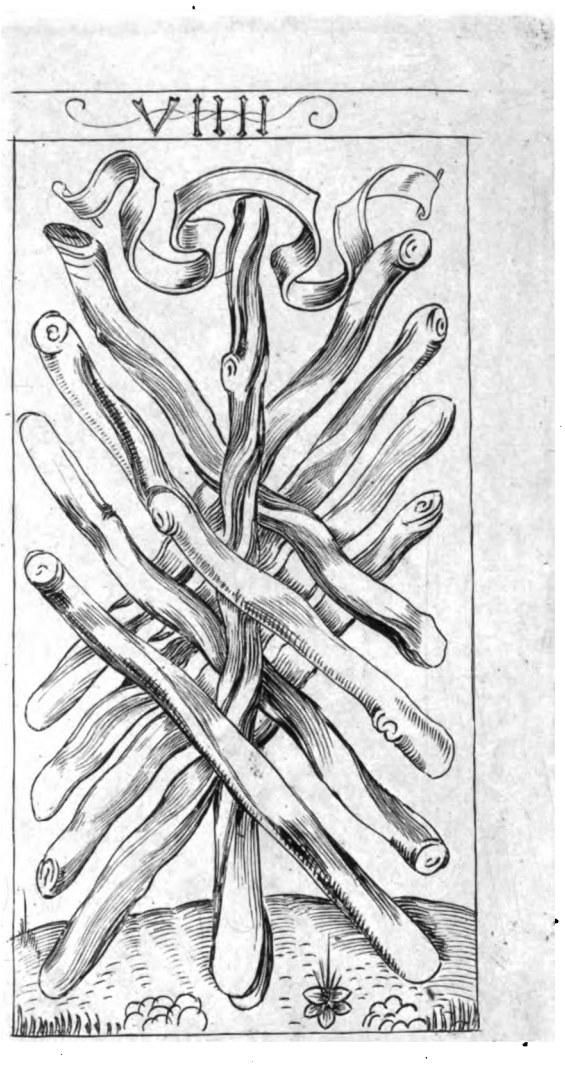


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D H

O hailger beucht ger Rochy der hat got gross gerad erzayt von vngerit auf das er die gerad
gegeben hat die kranncken gesunt zerrathenn die plinden zu erleuchtenn vnnd die behaften zu entledi
enn vnnd got hat der gezayget das reiß seines gnedischenn vatters erwerger gotes bet des als diedenten
hailigen pilgeriger Rochio gerad erzaygt hastabs er walle zu dem hailigen stetten in denen na
inen verdene vergestenn gesthner zu vorschen kinen panerebis auf den tod leidet dienst ane rüffe
ng deines hailegen namens mit dem dienst den der hailiger engels in hast gehailet vnd vor ansehen
vnnsaurer gewest best verleich vns allen die dein namen ane ruffenn durch das gebet
Sannt Rochio vonn solhanne vergisanne gebrechenn mit dem ewigen tod erlöset vber dem

Ameenn

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# SVLEYMAN AIN KAISER DER TIRCKEI

Omb vnser vnd vnserer vetter sind, sexen wir vbergeben mit vnsern brueedern
vnd mit vnsern priestern, den kungen der erden, in das sibroect vnnd in gefenit
nüs, iij. Ester viij
Wann sich es wandert am yeder nach der schnodrykait seines bosen hertzens, das er
mich mit horre, vnd ich wert euch ausbroerssen, von disen ertrich in ain lannd
das ir nit wrst da selbs wert ir fremde göttern dienen tag vnd nacht, die euch
nit rue werden geben, Hieremie xvj
Ich wollt in der zitt ir böszhaut haimsuchen: psalm, lxxxviij
Dem zorn soll ruen, vnd sey sindlich vberd eb̃ẽ haut deins volcks, exod. xxxij
Wir haben gesündt in deinem angesicht, vnd darumb hastu vns geben in
diehendt vnserer feindt hesster. vij
Es wirt eylend kumen der zorsterer vber euch, Hieremie: vj

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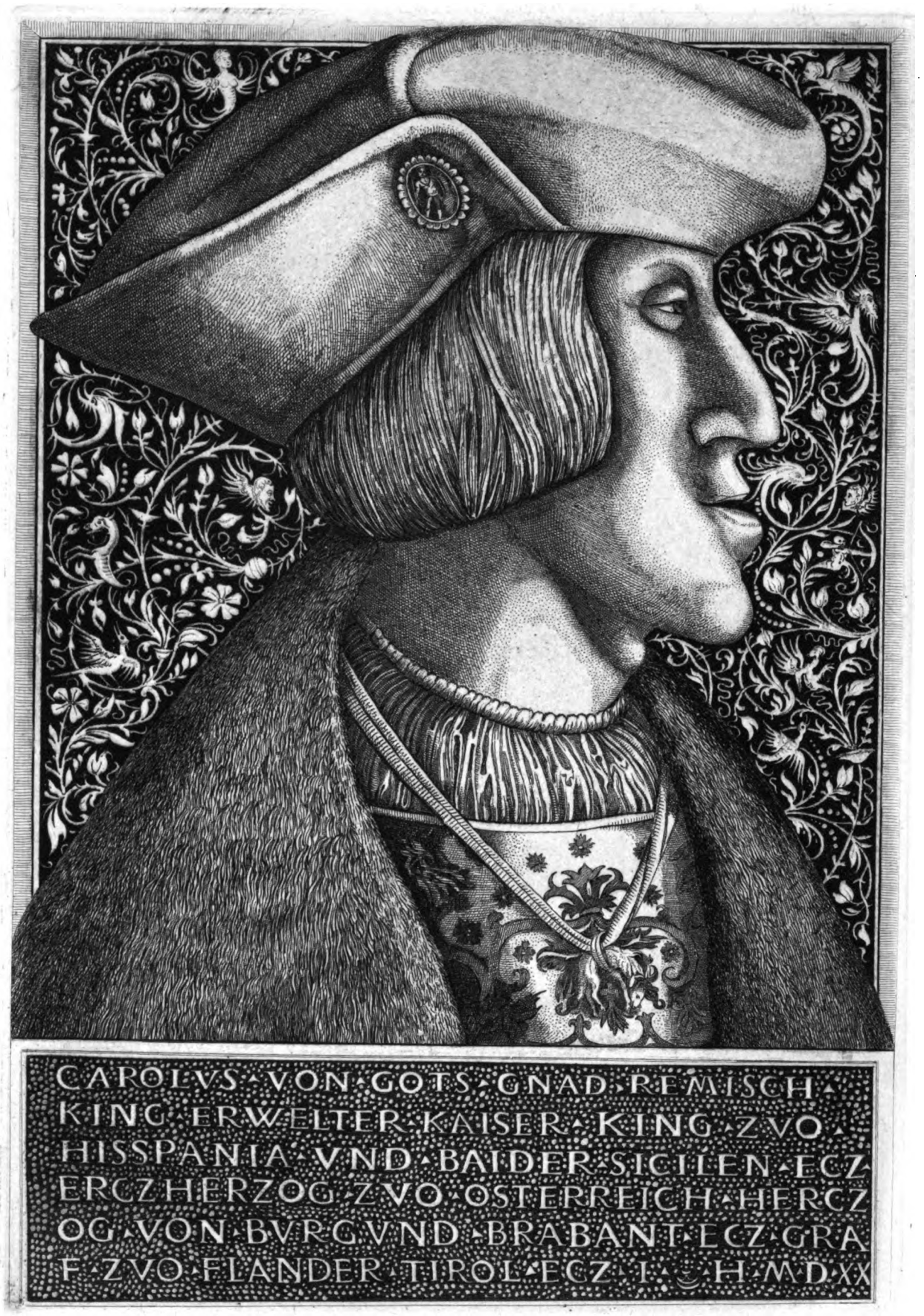

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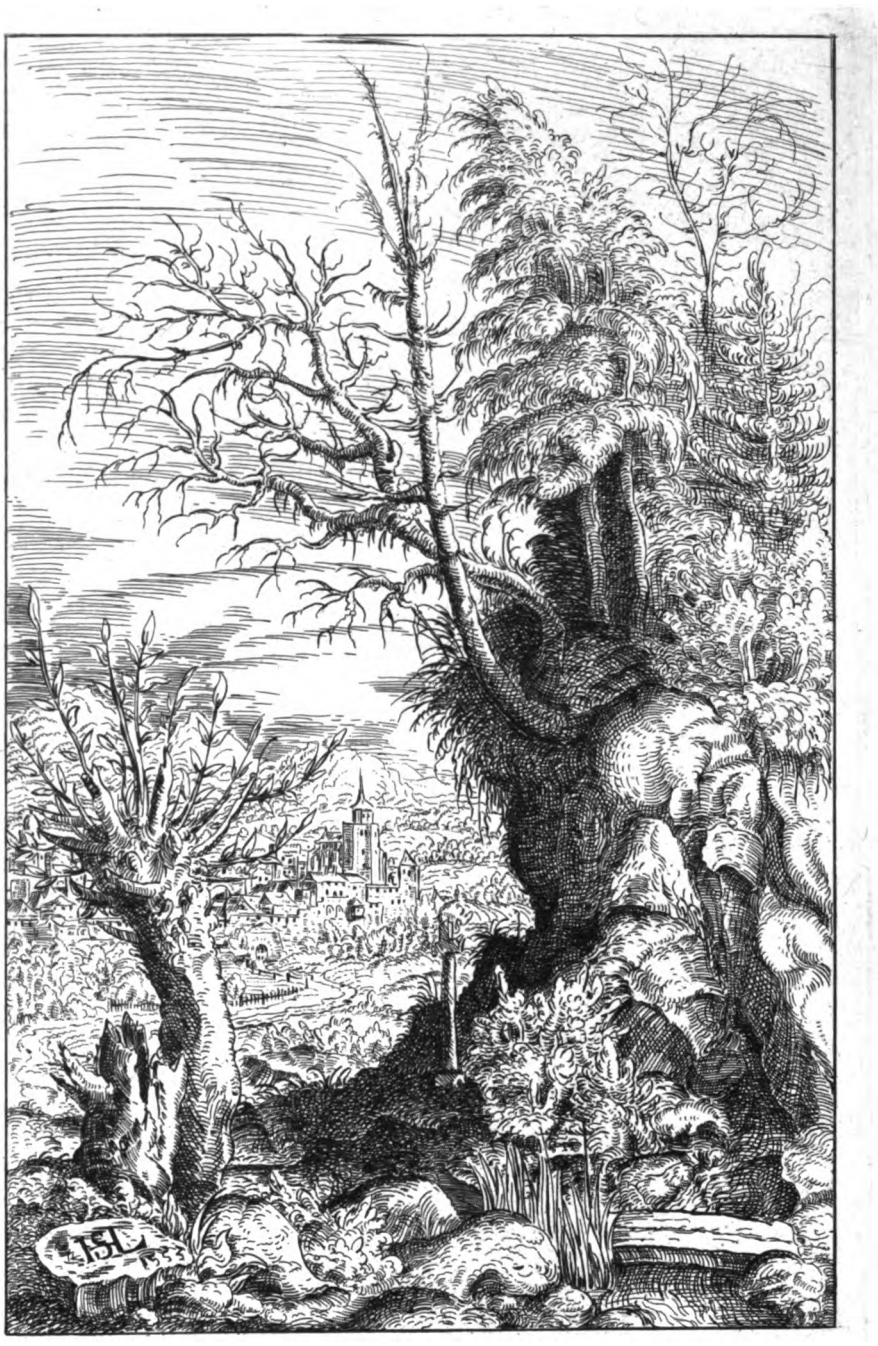

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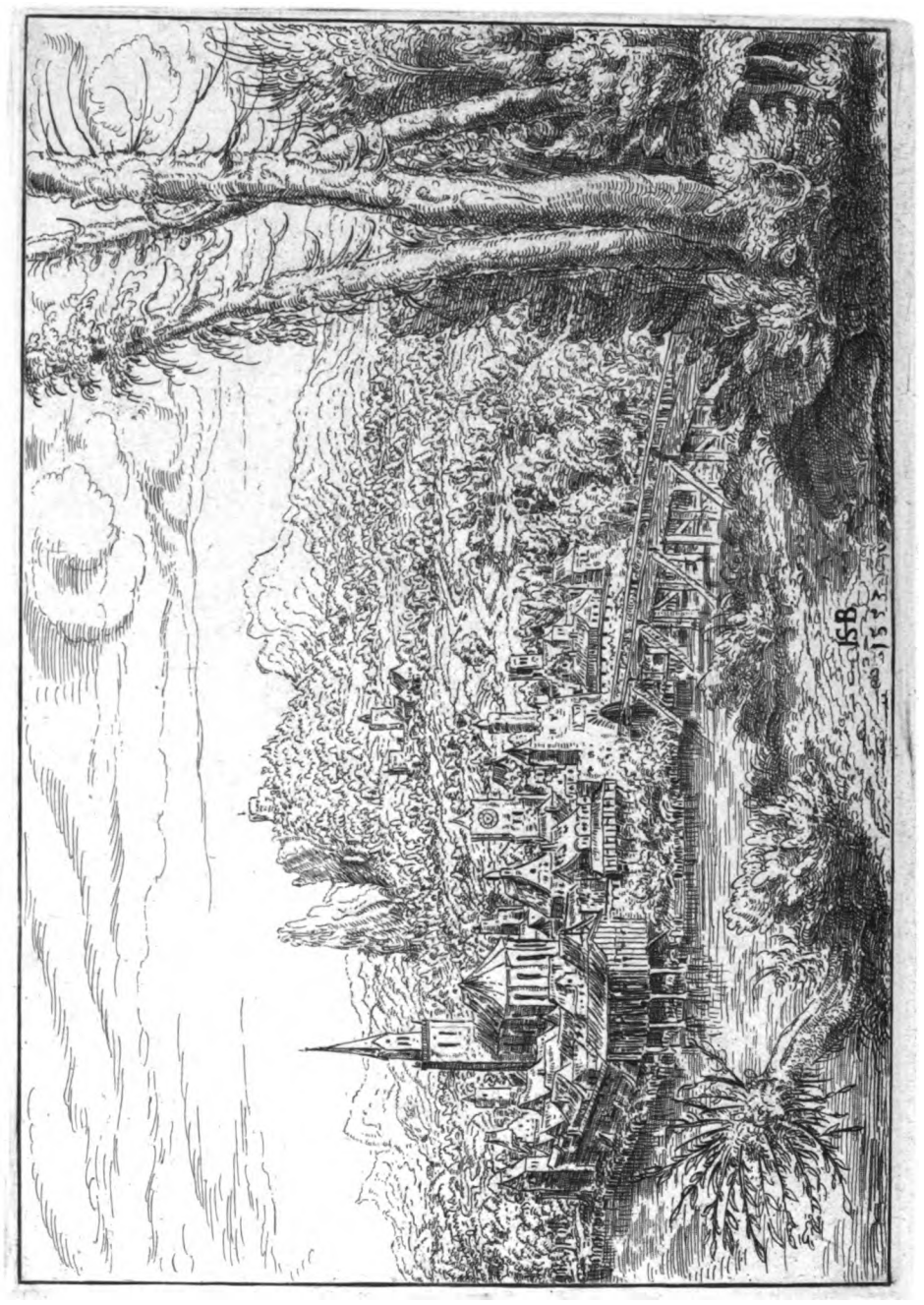

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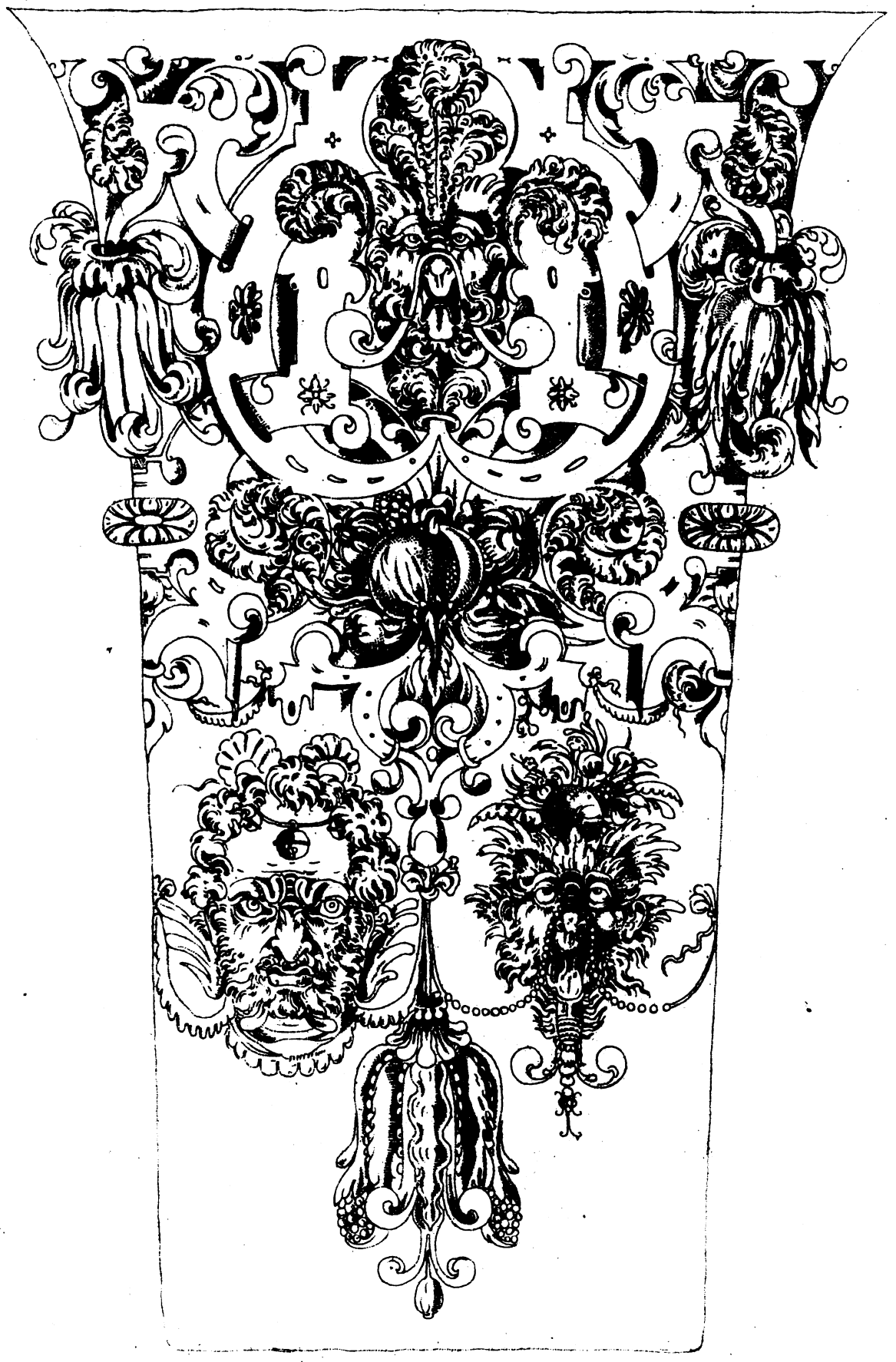

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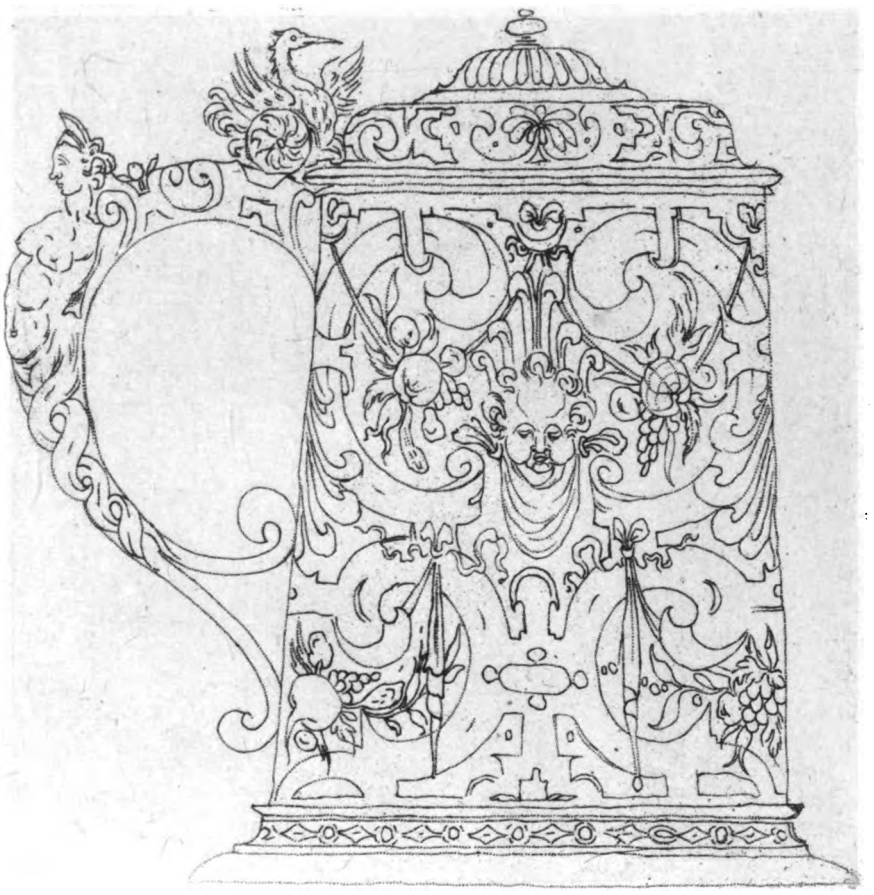

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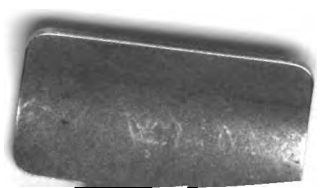

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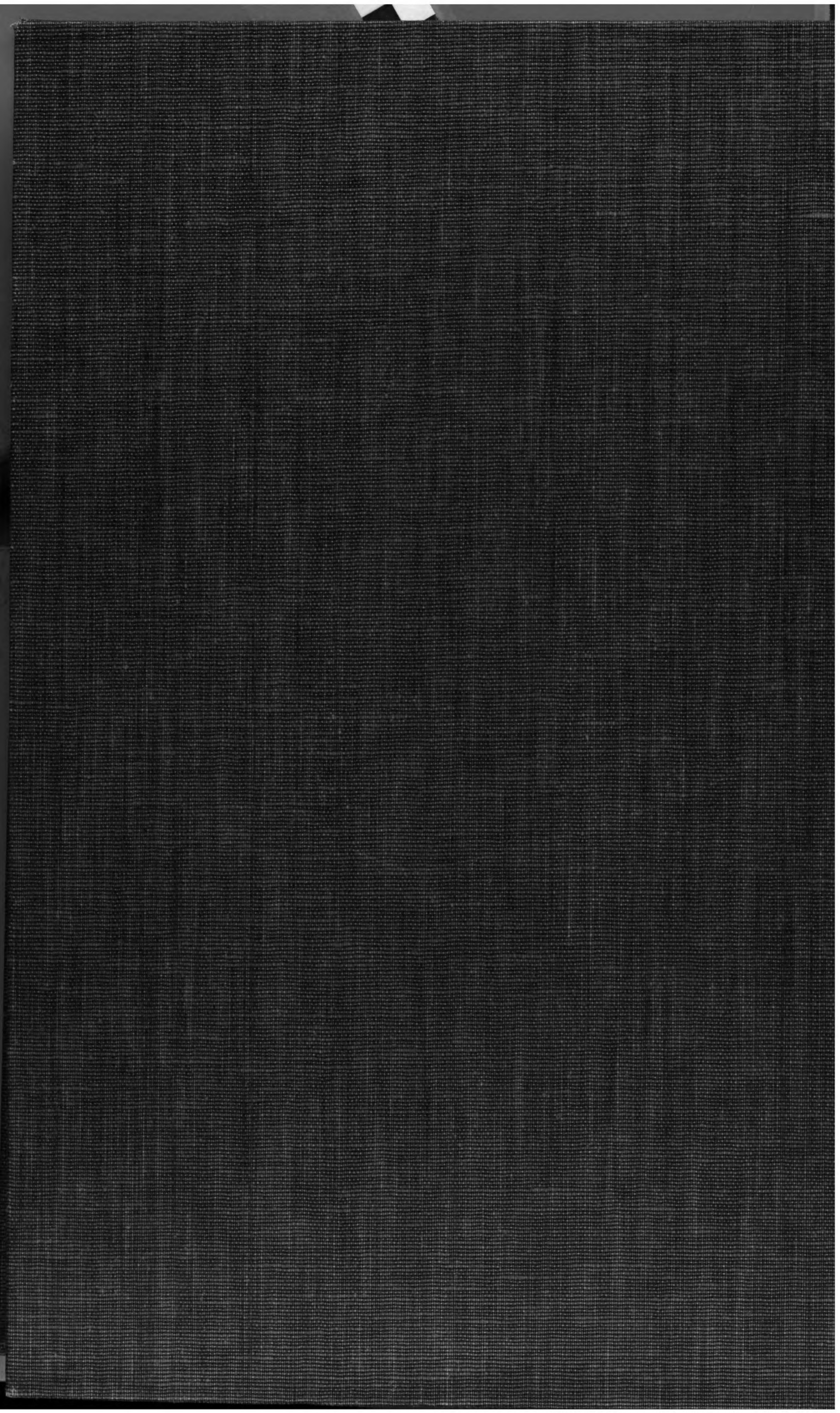

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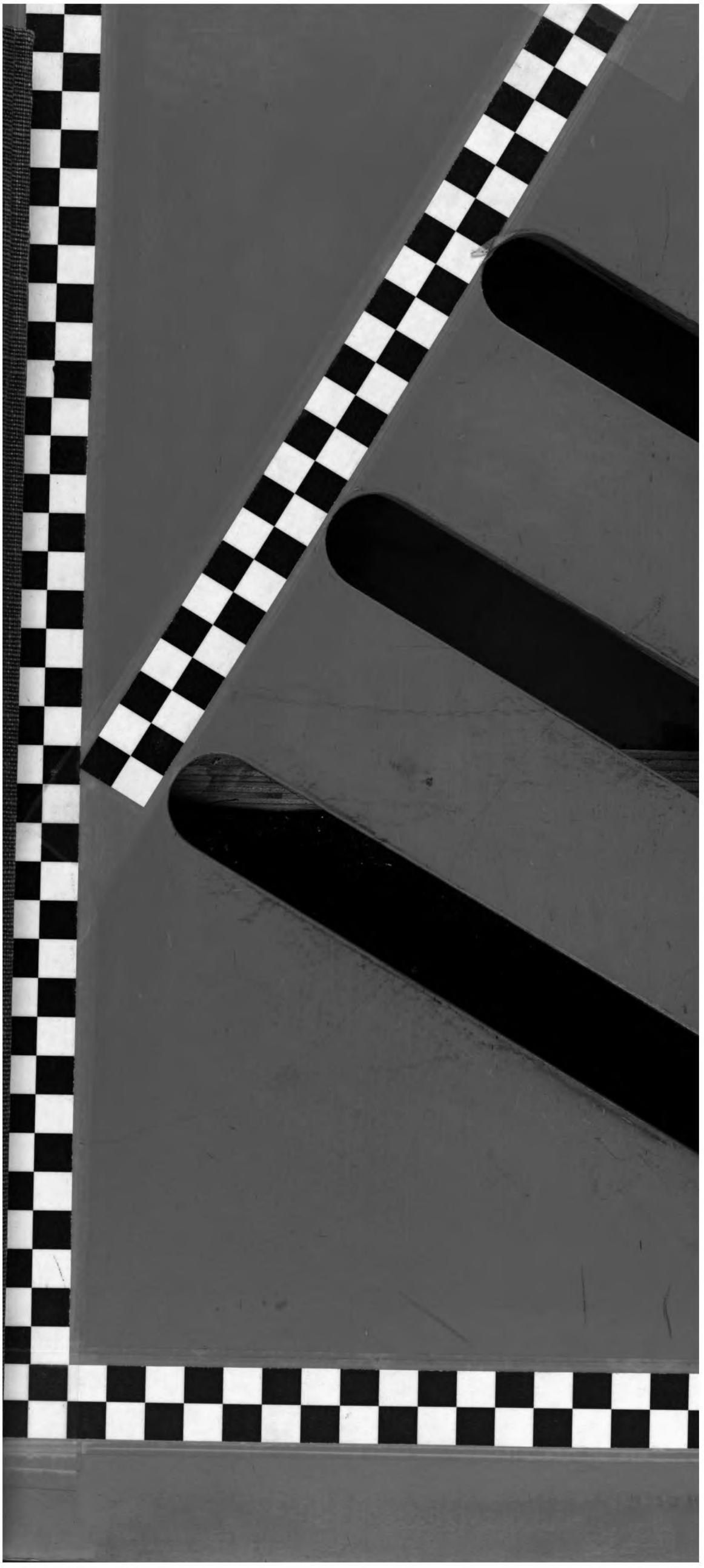

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